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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

NO. 545 / MAR 30 - APR 5, 2006  
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[SHANNON PHILLIPS / 9]



**THEATRE:** FAMOUS  
PUPPET DEATH SCENES / 22

**FILM:** COEN BROTHERS  
SPOTLIGHT / 28

**MUSIC:** TASTE  
OF CHAOS / 35 & 41



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cjsr  
FM88

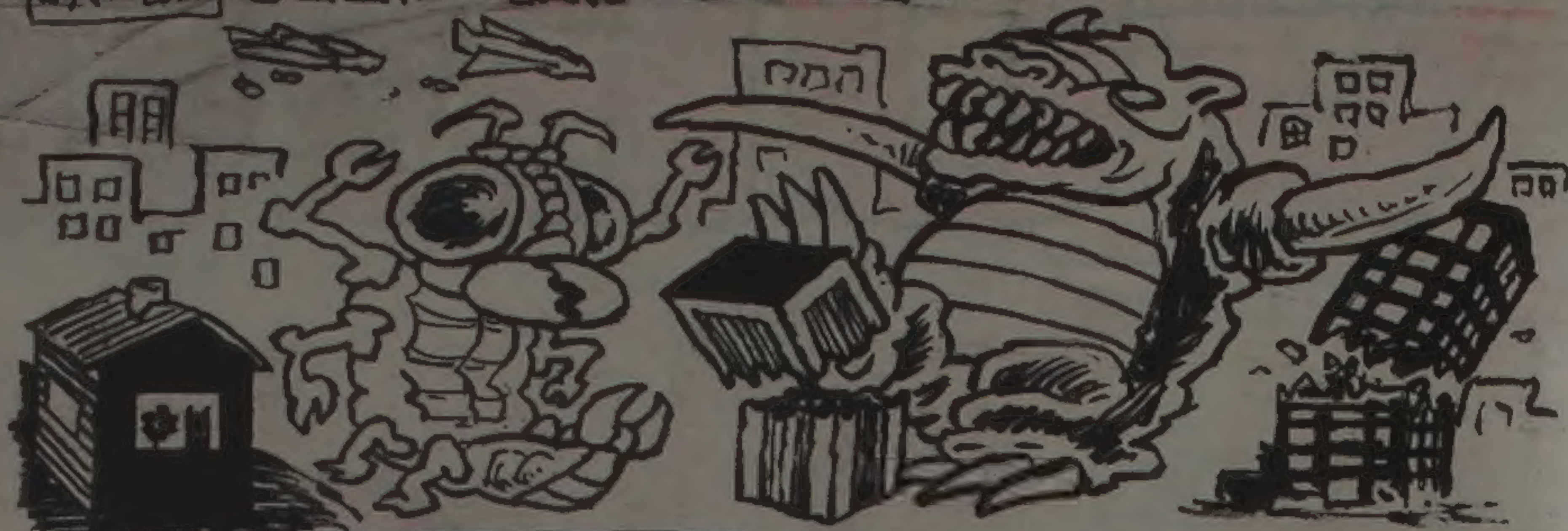
## Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (we're pretty arbitrary) to send an e-mail to [dan@vueweekly.com](mailto:dan@vueweekly.com) detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. At last count, we had about 300 discs.

Come on, folks! In a 60-page newspaper, nobody spotted a thing last week. What's public education come to in this province?



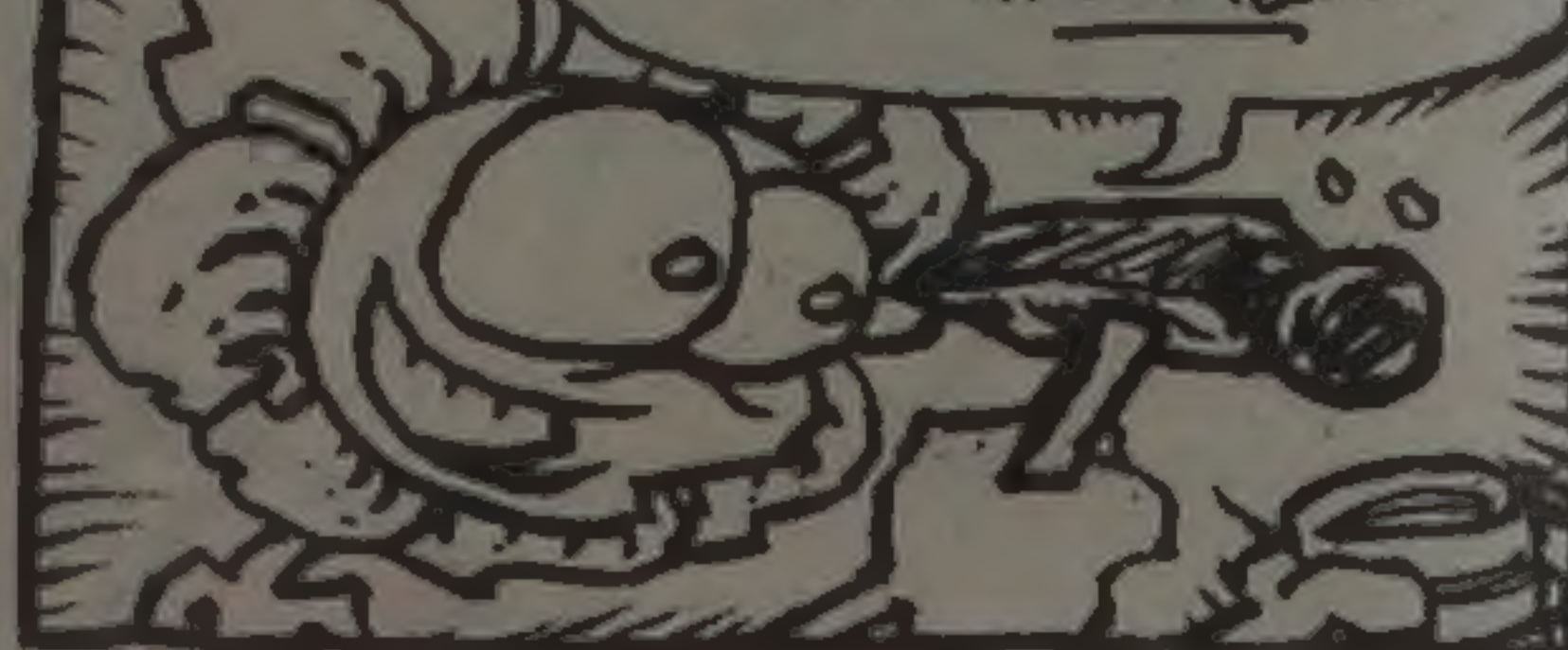
# GIANT MONSTERS ARE ATTACKING A CITY!



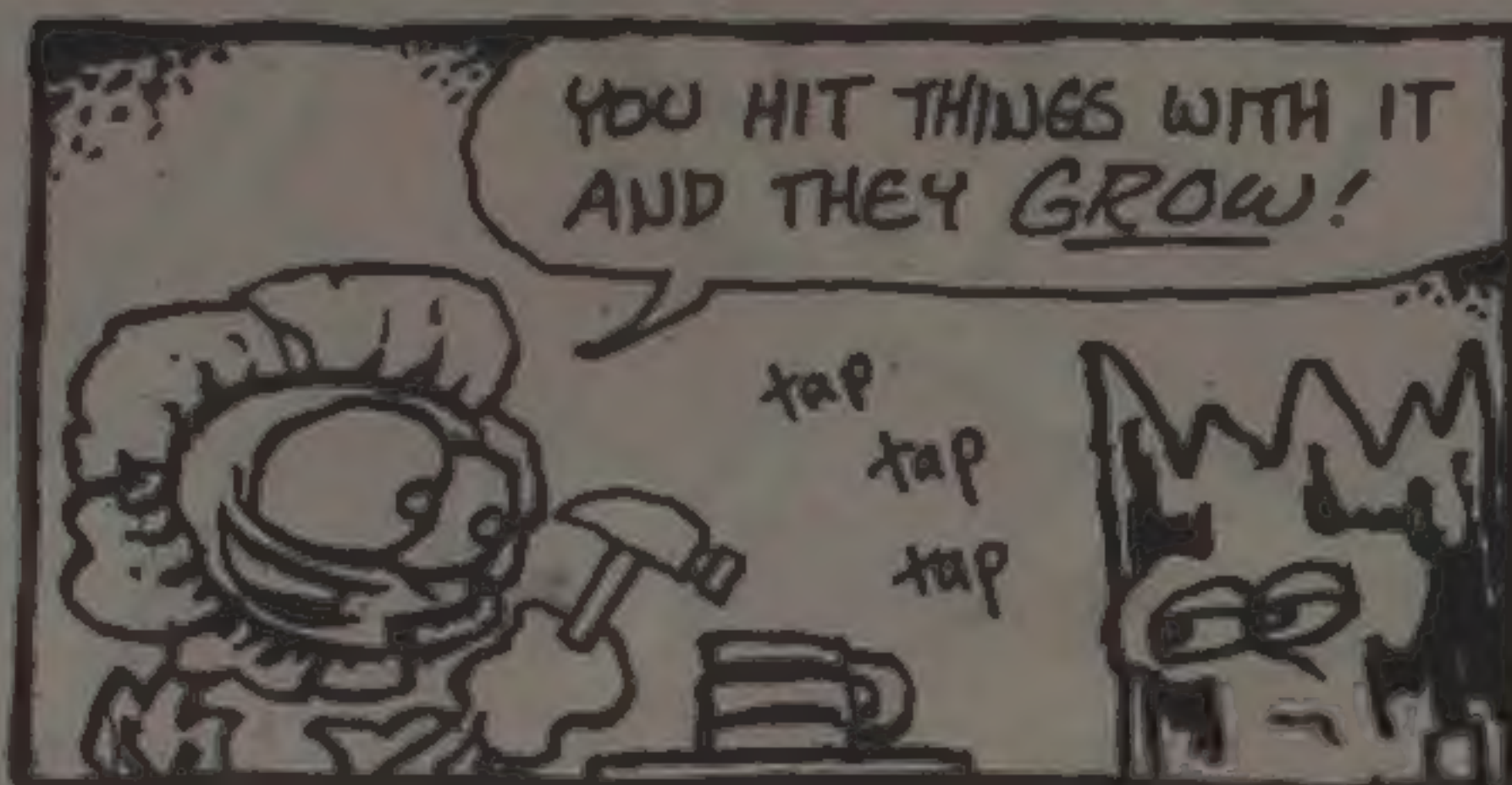
EH... I'M KINDA GIANT MONSTERED OUT...



I'M MORE INTERESTED IN THIS HAMMER!

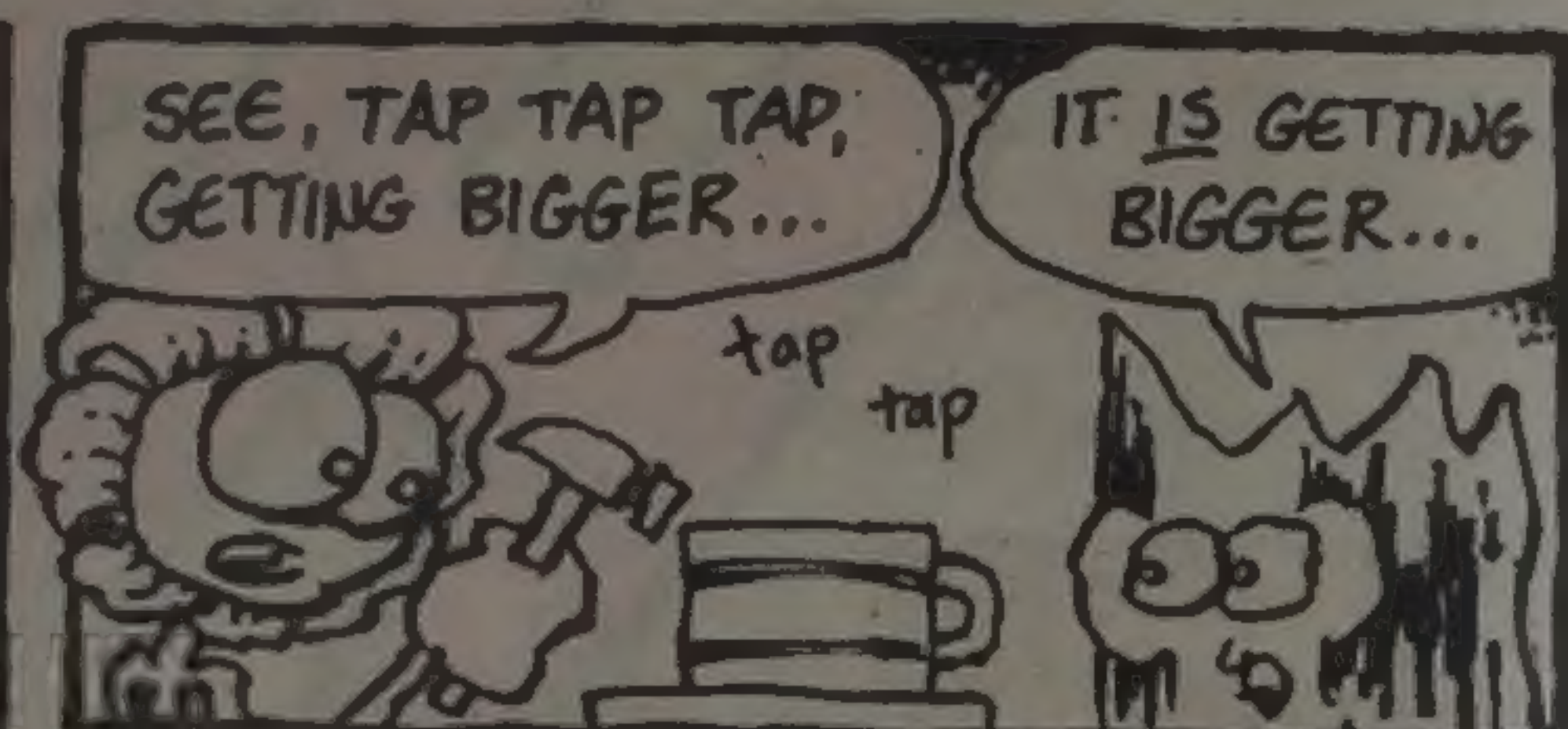


YOU HIT THINGS WITH IT AND THEY GROW!

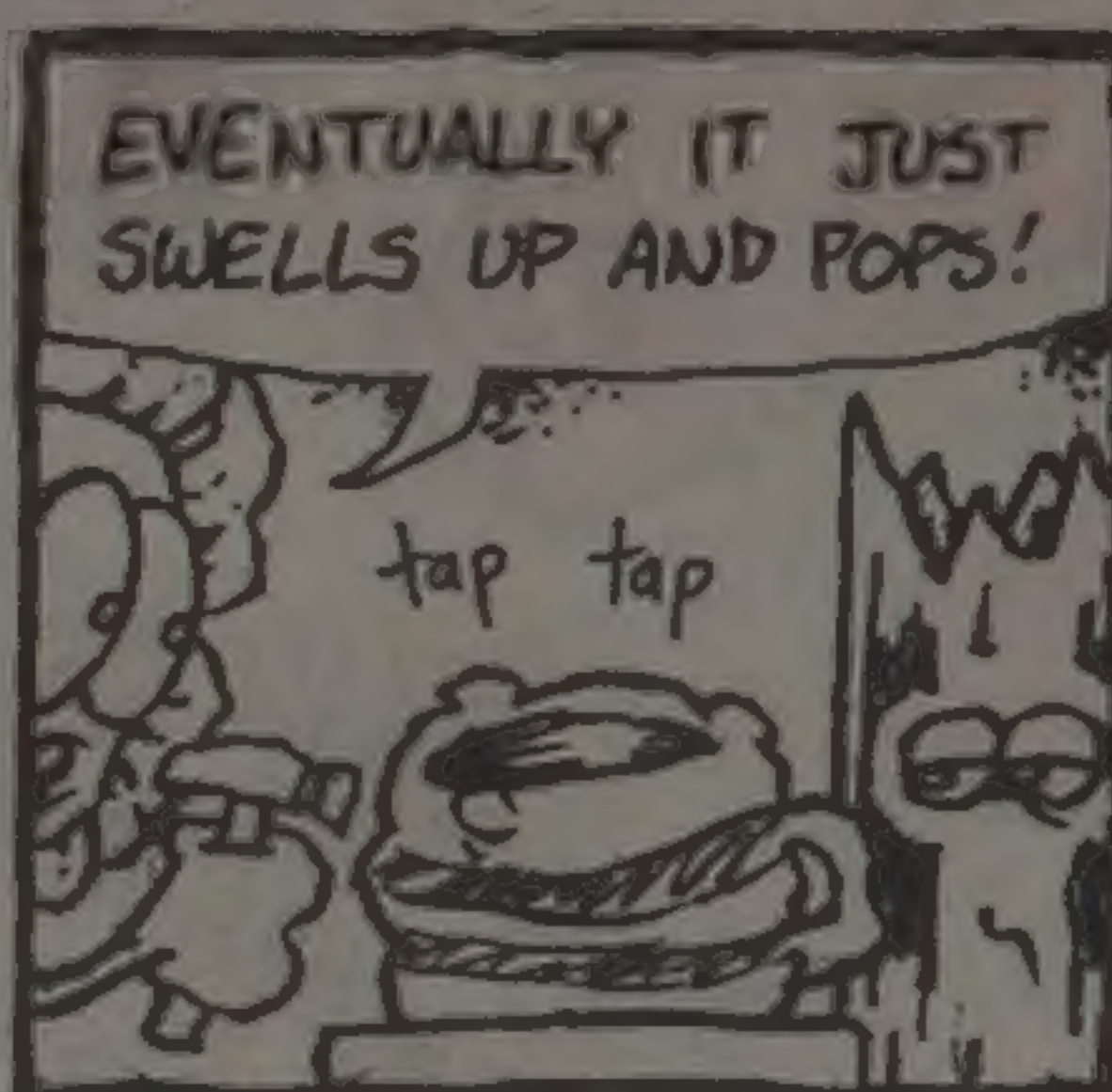


SEE, TAP TAP TAP, GETTING BIGGER...

IT IS GETTING BIGGER...



EVENTUALLY IT JUST SWELLS UP AND POPS!



WEIRD, HUH?



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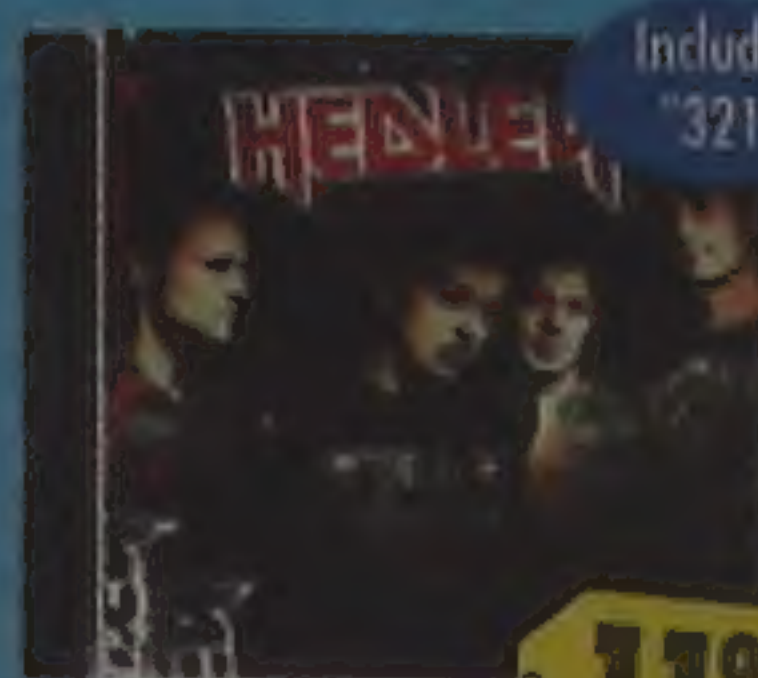
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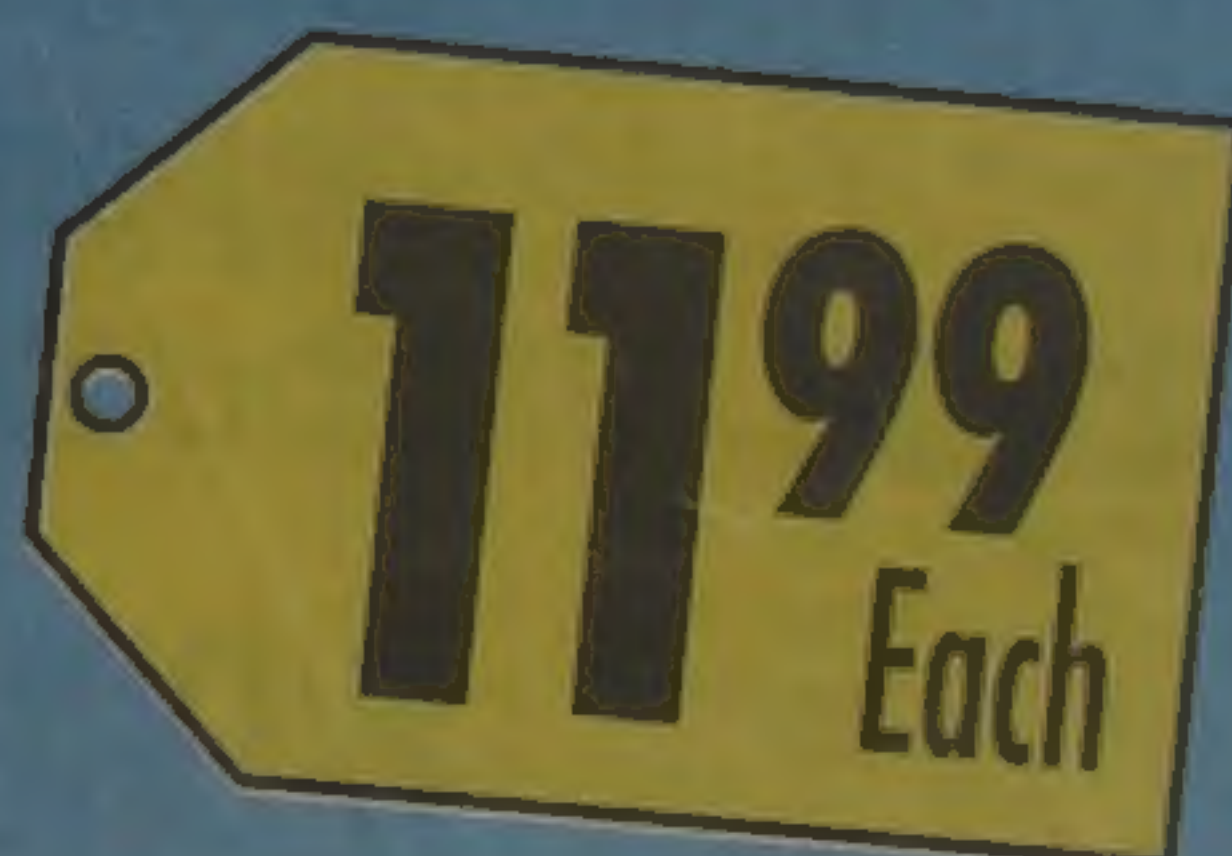


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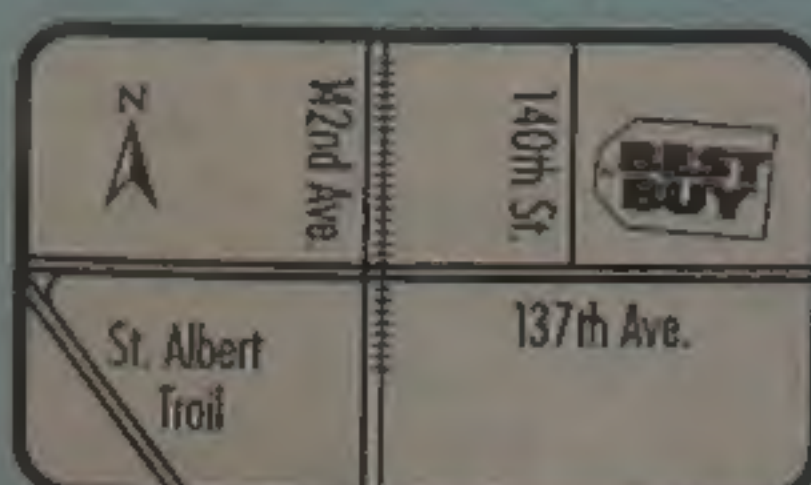
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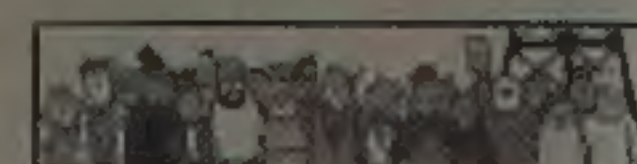
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## Media coverage of Oberg toss is typical Tory misdirection

ADAM ROZENHART / adam@vueweekly.com

Former infrastructure and transportation minister Lyle Oberg's boot from the Tory caucus this week typifies the ongoing freak-show ballet that is Alberta politics. Pundits and the media have predictably turned their attention to the so-called Tory leadership race—the fruits of which may not be borne out until 2007 or 2008, depending on the ever-changing whims of our lame-duck premier—and away from issues that should matter to Albertans.

From scalded seniors to education reforms to multiple strategies for health care, there are a plethora of issues that merit more public attention than Premier Klein's cabinet drop-out rules for potential leadership candidates, to say nothing of the leadership race itself. This is yet another example of the Tories—whether purposefully or not—deflecting attention away from important issues and the media lapping it up by treating the Tory soap opera like it's hard news. And yes, I'm aware that this article is evidence that the deflection is working.

Klein recently announced that he will tender his resignation in Oct 2007 and ride off into the sunset in 2008. Sometime between his resignation and actually moving his stuff out of the premier's office, there will be a leadership race. That leaves more than a year for a boring leadership campaign, as hopefuls ditch their cabinet positions and try to curry favour with party members.

This is, sadly, the way of politics in this great province. The moment something even remotely controversial happens or is about to happen—be it health-care reform or the continued dithering on post-secondary funding and access—the government does something to redirect everyone's focus. Prosperity cheques, leadership races, more prosperity cheques—these “issues” become so amplified that any meaningful discussion of social programs, tax cuts or whatever else was important yesterday is relegated to the sidelines.

Klein's leadership review is Mar 31. If party members force Klein into early retirement, then the leadership race matters. It can be over and done with quickly and the government can turn its attention to actually doing its job.

Barring that, we could always use another round of prosperity cheques. I'm sure Oberg could do with a few extra bucks. ▼



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## MAIL LETTERS

### LIMBLESS WOMEN, SURPRISE, AREN'T EVERYONE'S FANTASY

It is one thing—and a creepy, pathetic one at that—for Paul Matwychuk to fill us in on how he gets off seeing women in movies get mutilated (The Moviegoer, Mar 23 - 29).

It is quite another to suggest that this “I’m so scared of women that I can only handle them chopped up into little pieces” pathology is “the central appeal of film-going.”

Um, has the author ever spoken to a woman who has ever gone to a movie? Because I’m guessing that he’d hear a little disagreement on that one.

And don’t even get me started on his characterization of an amputee woman as a “mutant.” Why not throw in an anti-semitic reference for a full trifecta of boorishness?

I’m looking forward to his next installment, featuring an insight-free look at how much it rocks to watch black people get shot in action movies. Sheesh.

ELEANOR COHEN

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*

### CORRECTION

Because of an editing error, the preview for Angela Davis's lecture “Forget the hair ...” (Mar 23 - 29), indicated that Davis had spent 16 years in jail. She was imprisoned for only 16 months.

Well, officer, that depends on how you define ‘stoned’

## NEWS DRUGS

ROSS MOROZ / ross@vueweekly.com

An Ottawa man has been acquitted of driving while under the influence of drugs after the judge agreed that there was no way to assess what effect being stoned had on the ability to safely operate a vehicle.

Even though 33-year-old Stephen Ayotte had admitted to police that he had smoked “a couple of joints” before getting behind the wheel on May 1, 2005, Justice Richard Lajoie found him not guilty of impaired driving, citing a problem with the law's definition of “impaired.”

“I don’t have any evidence as to the effect marijuana may have had on a person,” Lajoie said as he handed down his judgement. “How can one make that giant leap between proof of consumption and the effect of consumption?”

Although driving under the influence drugs like marijuana and cocaine is explicitly illegal, there is no definition of the threshold of intoxication.

Former Justice Minister Irwin Cotler moved to alter impaired-driving laws to address that problem in Apr 2004, but concerns over the admissibility of roadside tests quashed the new laws. ▼





GRAHAM JOHNSON

## Leaked memo calling for tuition hike angers university student leaders

SHANNON PHILLIPS / shannon@vancouverweekly.com

Students say university administrators betrayed an unofficial alliance by sending the government a private memo proposing a major hike in tuition.

Earlier this month, the University of Alberta, along with the province's three other universities, wrote to the province recommending an overhaul of university affordability and access.

The recommendations included new internship programs, expanded loan relief and various initiatives for rural, aboriginal, and disabled students.

Tucked in with the good-news recommendations, however, was a proposal to raise tuition, after two years of a provincial rebate program which has frozen student tuition at 2004 levels. The four universities asked for the ability to increase tuition as much as 3.5 per cent more than inflation every year.

Alberta's inflation rate is the highest in the country. Senior CIBC economist Benjamin Tal says the rate is forecast to be at least 6 per cent this year. With full-time tuition at the U of A hovering at just under \$4 800, the move would mean an increase of several hundred dollars for the average student.

**THE MEMO TO THE PROVINCE** was not meant for public consumption, but when student leaders were leaked a copy, the proposals left them aghast. Samantha Power, vice-president external and president-elect of the U of A Students' Union, says students had been working with the administration on a joint proposal to the

### NEWS EDUCATION

province.

"We feel there's been a violation of the trust we had developed with the administration," says Power. "Previous to the letter being sent to Advanced Ed, we had been in talks about how we could jointly approach [the province] for getting money for both quality and affordability. The vice-president academic of the university made it sound as if he was interested in the same thing."

Neither the University of Alberta president's office nor the office of the vice-president academic returned calls about the leaked memo. A university spokesperson indicated the school is leaving the question of affordability to the province and said the university had no comment on its memo.

University of Lethbridge President Bill Cade, however, was unabashed in his defense of the universities' tuition recommendations, dismissing students' concerns.

"The students didn't pay attention to the whole letter. We covered many aspects of what might be part of an affordability framework ... None of our suggestions were meant as a stand-alone. If the tuition recommendations were implemented without the other recommendations, that would be inappropriate."

"Students haven't answered the question about how much they think they should pay. I'd like to see a definitive answer from them on this question," Cade said.

**RAJ PANNU, NDP MLA** for Edmonton-Strathcona, spent a great deal of his career at the U of A as a sociology professor studying the changing role of the public university. Pannu says he's made no secret of his disappointment with university administrators and even fellow faculty, who "see themselves as CEOs rather than as educational leaders and public intellectuals," he said.

"The academic culture has changed, and you see that in the attitude toward tuition fees. Administrators are now, at best, indifferent to questions of equity and equality of opportunity. It is a market-based approach to public institutions."

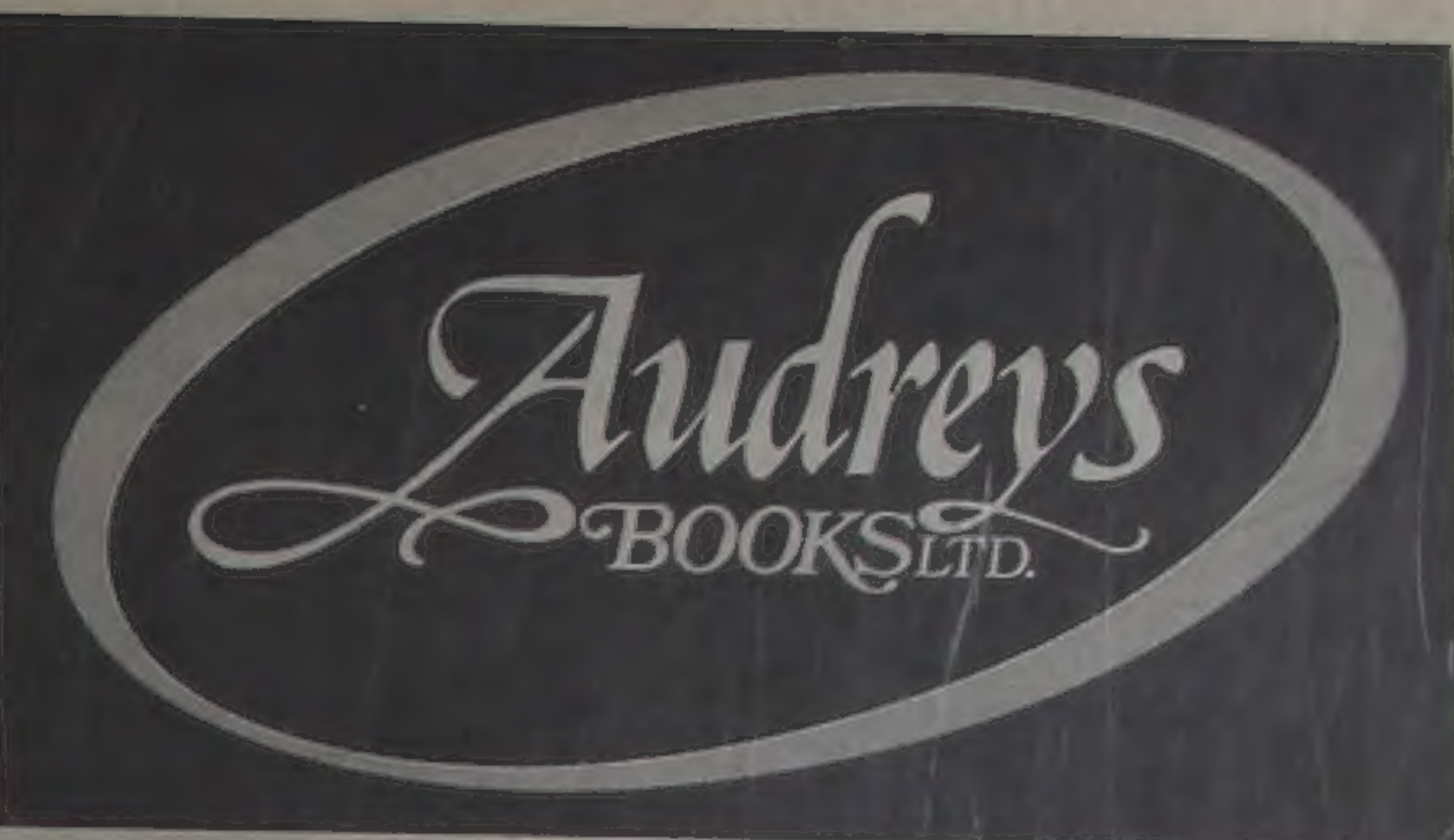
Power also questions whether the U of A is on the wrong side of public opinion. "Their vision doesn't fit with what Albertans want. We don't hear anybody talking about creating elite institutions—these Harvards of the north. But people do want their kids to have access to a high-quality, affordable education."

Dorothy Wilson, a liquor store owner in Mayerthorpe, has a son in first-year engineering student at the U of A. Her son pays his own way, financing his education through a combination of work, loans and a bit of parental help.

"We were promised that education was going to be made more affordable and now I guess it won't be," Wilson said.

"More increases definitely hurt, no question."

"You've got to wonder where all the money is going—as a parent and a taxpayer, I'd like to see more accountability on tuition." ▼



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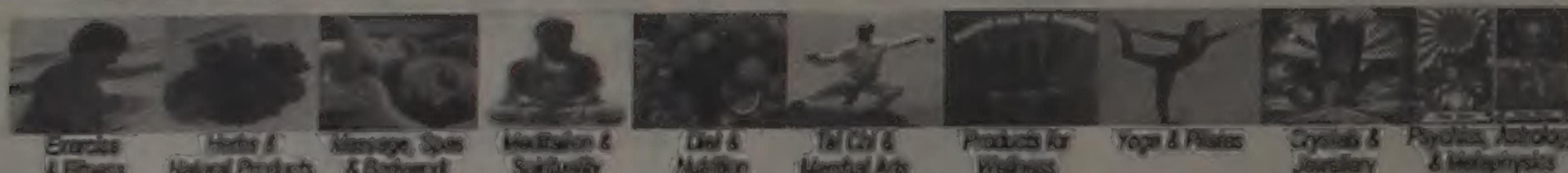
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## Cops need right to accost youths—curfew councillor

ROSS MOROZ / [ross@vancouverweekly.com](mailto:ross@vancouverweekly.com)

Teens in Sherwood Park are underwhelmed with a new bylaw that carries a fine up to \$200 for being out in public after 1 am.

The bylaw, passed by a vote of 5-3 on Mar 27, bans minors from public places between the hours of 1 am and 6 am unless they are accompanied by a parent or guardian.

Police can question, detain and take home youths, whose parents are responsible for a first offence or \$200 for subsequent offenses.

Strathcona County councillor Alan Dunn told *Vue* the curfew "fills a hole."

"At present, the police do not have the right to accost young people on the street just because they're suspicious about what [the young people] are doing—the youth can just tell

## NEWS | YOUTH

them to eff off, basically," he said.

"This gives the police the ability to at least stop kids on the street and ask 'what are you doing here?' and 'do your parents know you're here?'—the sorts of questions you ought to ask a child who's out after one in the morning."

Young people in the municipality have been less enthusiastic about the new rules. "I think it's retarded—it's just totally stupid," says 16-year-old Kyla Chipchura, an 11th-grader at Archbishop Jordan High School.

"If I'm out past 1 am, I'm probably just on my way home from my boyfriend's or something. I'm not 'causing trouble.'" ▼

## Huge US protests decry bill that strips illegal immigrants of rights

CAROLYN NIKODYM / [carolyn@vancouverweekly.com](mailto:carolyn@vancouverweekly.com)

An anti-immigration bill being considered by the US Congress has ignited a spate of protests across western American cities over the last week.

On Mar 25, hundreds of thousands of people gathered in Los Angeles to peacefully demonstrate against House Bill 4437 that, if passed, would strip a number of rights from some 11 million undocumented immigrants, as well as making it illegal for charitable groups to help them.

The LA crowd was sizeable, with estimates ranging between 500 000 and two million people, leading some observers to call the demonstration the largest in the city's history.

## NEWS | PROTESTS

In a show of solidarity, tens of thousands of students walked out of school on Mar 27 to stage day after day of protests in cities in California, Texas, Arizona and Nevada, ignoring lockdowns and threats from school administrators.

Meanwhile, on Mar 28, the Senate Judiciary Committee approved a different immigration bill that contradicts Bill 4437 and would allow illegal immigrants a chance to work legally until they can earn their US citizenship. ▼

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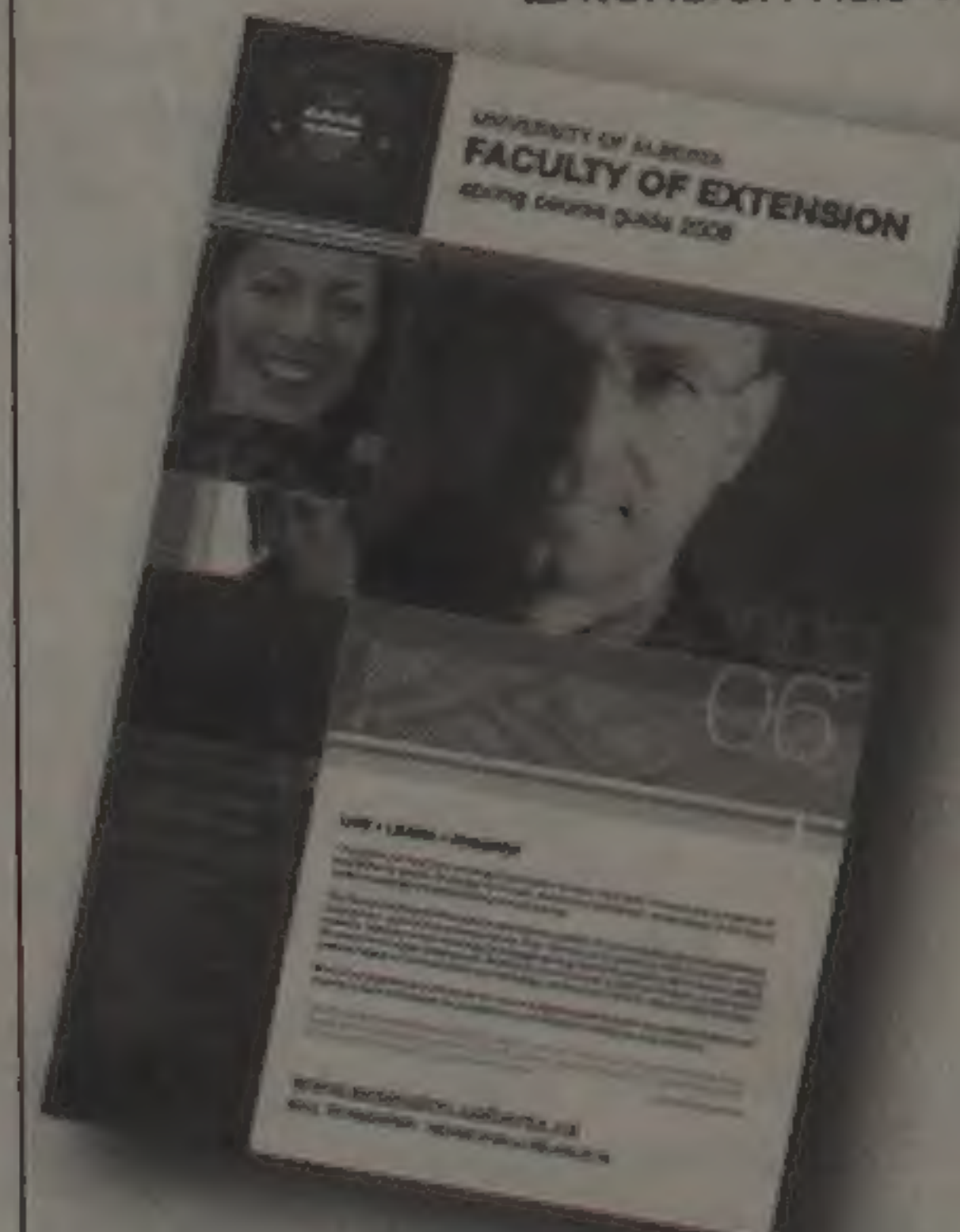
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# City environmental plan has community involvement as keystone

BRENDAN PROCÉ / brendan@vancouverweekly.com

In 1991, kids all over North America were pestering their folks to install compost bins and to reduce their greenhouse gas emissions. It was hip back then, remember?

About the same time, the Edmonton City Council adopted its first environmental mission statement, assuring Edmontonians that they too were hip, in an environmental sort of way.

Councillors committed the city to "conscientious and responsible environmental management, practices, and stewardship in all aspects of its corporate activities," according to city documents.

There was an eight-year lull before Edmonton's first environmental strategic plan was implemented in 1999.

Last year, councillors vowed to update the six-year-old plan, which brings us to the present: the city is now promoting "the development of an environmentally sustainable community that functions in harmony with the natural environment," according to city documents.

**THE NEW PLAN** replaces the old, and is anchored around 10 environmental strategies: clean air, climate protection, environmental emergency response, natural area systems, resource conservation, solid-waste management, sustainable business development, sustainable urban planning, toxics reduction, and a water strategy.

This week, city planners met with

## NEWS | ENVIRONMENT

the public in a series of workshops to help refine the specifics of its new plan.

"Some expectations from the public are more stringent now than they were in 1999," said Mark Brostrom, director of Edmonton's environment office. He cited legislative and regulatory changes, such as the Kyoto protocol, as the reason for the city's new push.

"What we want to do is align our environmental goals with the city's business-planning process, so that the good things we say actually get put into effect."

One of the highlights of the city's new environmental effort is its community-involvement mandate: "We want there to be an ongoing public consultation process," Brostrom said.

"There will be opportunities on an annual basis for community input into environmental policy."

**TO SHOW ITS COMMITMENT** to community involvement, the city staged four days worth of workshops from Mar 27 - 30, featuring broad representation from community, environmental, academic, business and government groups.

The first two days of workshops focused on the city's first five strategies, listed above, while the last two days focused on the latter five strategies.

"The [city's] full draft environmen-

tal strategic plan document outlines not only 'what,' but 'how,' giving a fair bit of detail on the actions and initiatives the city is undertaking to achieve its environmental objectives," the city said in a statement.

"I'm expecting the city's new environmental strategy to be more comprehensive than we've seen in the past," said Myles Kitagawa, an associate director of Toxics Watch Society.

While Kitagawa expressed his approval of the city's 10 strategies, he said there was also space to improve.

"The only thing that might be missing is an explicit alternative-energy strategy," he said.

"However, all of the areas that Edmonton is looking at are the right areas. I'd like to see aggressive effort and attention invested in these areas so that the city can achieve sustainability as soon as possible.

"These areas are all very integrated with one another."

Brostrom expressed optimism at the city's new environmental direction. "There are a lot of expectations on the city to do a lot of different things, environmentally speaking," he said.

"Our goal is to prioritize these expectations so that the good ideas don't fall through the cracks. There's no lack of worthwhile projects out there."

The city is distributing its 160-page environmental planning document online at [edmonton.ca/esp2006draft](http://edmonton.ca/esp2006draft).

"Hopefully the framework of the plan stands the test of time," Brostrom said. ▽

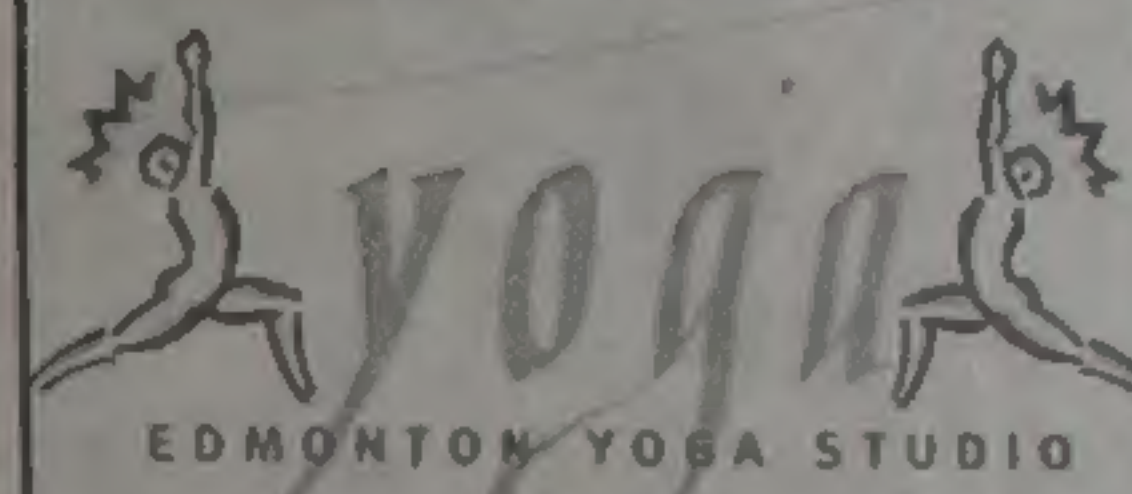
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*Will Oiler fans hear 'the noise skates make on TV' come playoff time? Well ...*

HOCKEY

## IN THE BOX

DAVID YOUNG AND T8 PLAYER  
[inthebox@vuwweekly.com](mailto:inthebox@vuwweekly.com)

*Oiler fans got the combination platter last week. Last Thursday started with a 4-3 shootout loss to Vancouver. The Oil followed that up with a 3-2 win in Vancouver two days later. Then the Oilers traveled straight to Denver to nab a 4-3 shootout win over the Avs Sunday night. Tuesday night saw a regulation loss to Minnesota in a 3-2 decision here in Edmonton. Shootout win, shootout loss, regulation loss, regulation win. In the playoffs, out of the playoffs and back in the playoffs. T8 and Dave count their new grey hairs.*

**GLOOMING HOUSE** So the lovely Heather (mother of Pepper, the cutest baby in the world) hates hockey and is hoping the Oilers don't make the playoffs. Heather is hot and has a great personality, which helps overcome this rather obvious character flaw. Why does Heather feel this way? She said she hates "the noise skates make on TV" and "the noises people make in the bar during hockey games." Rather than cheering against the Oilers or cheering for any other team, she is "glooming" the Oilers. Glooming? It's a definition she coined which she describes as "the opposite of cheering." DY

**I'VE BEEN AWAY, AND I WISH THE OIL WERE TOO** As of Tue, Mar 28, the Oilers are a whopping 16-14-6 at home this year. Yes, that's two games above .500, but it also means that while Edmonton has collected 38 points at home, their opponents have collected 40. With everyone playing so many games within their division this year, they just can't afford to hand out points like Halloween candy. By next week's column we'll probably have a better idea as to whether or not the Oilers' charity will come back to bite them in the ass. T8

**OF COURSE HE'S TOTALLY UNBIASED** Listening again to Greg Millen chipping in on colour commentary during the *Hockey Night in Canada* broadcast of the Vancouver/Edmonton game last weekend, I wondered how and why Edmonton always gets stuck with Millen. I think I've figured out why Millen seems to be so pro-everyone but Edmonton. In 10 career games against Edmonton as a St Louis Blue from 1985 to 1989, Millen's record was 1-8-1. His first-ever career start was a 6-3 loss to the Oilers. In the 1990 playoffs as a Chicago Blackhawks, Millen managed two wins against the Oilers, but those wins were followed up by a first-period hook in a losing game five and another hook in the deciding game six. Millen lasted two periods and gave up seven goals in game six before getting yanked. The final score was 8-4 Oilers, and it was Millen's last career playoff game. DY

**NOW, A WORD ABOUT THEIR SPONSORS** Yeah, I know, everyone hates commercials. But lately I've been getting a real hate-on for the things. Sure, they can be funny and witty and make you feel all fuzzy inside, but so what? There are a lot of movies that do the same thing, but I don't watch them 25 times a night. Seriously, it makes it hard to get through the third period of a hockey game when those damn beavers are screaming at each other every five minutes. And sweet mother of god, Howie Mandel makes me yearn for the days of John Ratzenberger. Just once I'd like that

little girl to spin around and plunge that fork deep into Howie's neck. Anyway, I've decided that the time has come for me to do what little I can: I'm going to vote with my dollar. Every asshat company that insists on replaying the same commercials *ad nauseam* will no longer receive my business. And maybe, if enough of us do this, we can send some kind of message. Or maybe not. But it will make me feel witty and all fuzzy inside. T8

## SPISANI PASSES TO SMURRAY... OVER TO STORRES; STORRES SCORES!

In the three-game stretch from Sat's Vancouver game to Tue's Minnesota game, an interesting pattern developed. Here's the list of scorers from the Van game: Smyth, Samsonov and Staios. The Colorado marksmen: Smyth, Staios and Stoll in regulation and Samsonov in the shootout. The Minnesota game: Semenov and Stoll scored. So, sew some S's on those jerseys, seamstresses. Let's see Slaraque, Sharvey and Shorcoff on those nameplates. Go Soilers Go! DY

**HOCKEY'S NOT BIG HERE ANYWAY** Uh, yeah, how about that playoff push? In the Western Conference, all three Canadian teams have managed to win only four of their last 10 games, while teams in the hockey hotbeds of Anaheim, San Jose and Nashville surge up the standings. Granted, the Canucks, Flames and Oilers are all still very much in the playoff picture. But it's very close, and any more third-period pants-poopery of the kind displayed on Tue and people in Edmonton will be flying Flames flags come playoff time. And that would be a very sad thing indeed. T8

**THEY WON ... BEARLY** Congrats to the University of Alberta's Golden Bears hockey team for Sun's win in the Nationals over the Lakehead Thunderhawks. The win marks the team's 12th National title and the second in a row. Earlier this month, the hockey Pandas also grabbed a national title, so the men's win makes it a U of A sweep in hockey. DY

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# Are Alberta workers being left out of the boom?



SHANNON PHILLIPS / shannon@vuwweekly.com

Economic laws of supply and demand say that if there's a shortage of something, the price will go up. In Alberta, the business press hyperventilates about a "hot economy" and "labour shortages." If the economic laws hold, we're all due for a raise as the oil boom coasts Alberta workers on to easy street.

Newton may have theorized gravity, and Adam Smith capitalism, but neither man could fathom the laws of Alberta's labour situation. Critics argue that the province is tinkering around the edges of the labour market, allowing employers to keep a lid on wages in some sectors. In the process, they are apparently meddling in a market where they claim to let the invisible hand reign supreme.

Despite all the potential the oil boom can bring to workers in the province, critics say there are many reasons that we ought not to break out the credit card for that Prada handbag just yet.

Despite low unemployment, a full spectrum of talking heads—from Bay Street to labour leaders, say that if you're not employed in certain sectors, it's possible you're worse off now than you were 15 years ago.

**ALBERTA'S 3.1-PER-CENT** unemployment rate is the lowest it's been since 1979—the time of the last oil boom.

Economist Benjamin Tal, a senior researcher with CIBC World Markets in Toronto, says the economy in the province "is rising by seven to eight per cent a year—the same kind of growth we see in China. If it weren't for the lack of labour, it would have grown by nine to 10 per cent. The inability to find help is limiting its potential."

The current commodity price boom is different than the ones Alberta went through in 1973 and 1979, says Tal, because the current surge in prices is driven by a physical shortage of energy due to rising demand in India and China.

## NEWS LABOUR

"We will continue to see a shortage of labour in Alberta. That means labour costs will rise. That much is inevitable."

Many jobs requiring post-secondary education are expected to experience some form of shortage—health and dental professionals in particular. But for those without specialized skills, the field narrows somewhat. Some jobs, manufacturing, for example, are actually on the decline.

For those without a university education, two sectors of the workforce are short on workers—food service/hospitality/retail and the trades.

Positions in food service, hospitality and retail trade are at the lowest rungs of the income ladder, paying an average of about \$9 per hour.

Alberta Federation of Labour President Gil McGowan says the restaurant industry has benefitted from government intervention in the labour market—intervention designed to keep a lid on wages.

"Instead of raising the minimum wage, they increased supply, by making it easier to hire children as young as 12. The laws of the market, it seems, are only allowed to work when they dictate the prices of the goods employers sell. But when they push up labour costs, and increase workers' share of the Alberta Advantage, the government steps in."

Alberta Human Resources and Employment spokesperson Sarah Doyle says the decision to change the way permits are granted for adolescent workers merely streamlines a system that was already in place—a rearrangement of the permit process.

Doyle says the decision had nothing to do with the shortage of workers in the restaurant industry. Children as young as 12 are only allowed to work in specific approved jobs, restricted to bussing tables, dishwashing, seating

customers and taking orders.

An unscientific poll of 10 Edmonton restaurants yielded, with only one exception, the same answer from managers. Bussers, hostesses, and dishwashers are the hardest jobs to fill—the same jobs where it's now easier for restaurateurs to hire 12-year-olds.

Two managers said cooks were increasingly hard to keep. Both indicated young men are finding higher-paying opportunities in the trades rather than sweating it out at the deep-fryer.

**AT THE OTHER END** of the pay scale, skilled tradespeople are also in high demand.

At an entry-level average of \$26 per hour, plumbers, boilermakers, welders and pipefitters are the focus of all the hype over the labour shortage in the business press.

The pay-off, however, may not be as high as it could be. The largest oil sands developer, Canadian Natural Resources Limited (CNRL), received permission from the province to bypass normal market wages for the 6 000 tradespeople they expect to employ during peak construction of their new Horizon project near Fort McMurray.

"The special deal the government gave CNRL—who posted record profits this year—allows them to only pay time-and-a-half for overtime, instead of double-time, as the union contracts had negotiated," McGowan says.

"It might be hard for ordinary Albertans to have much sympathy over something that seems small like that. But you've got to understand—these are often contract jobs, they aren't permanent, and this is the only way these workers are going to benefit from the Alberta Advantage—through their wages."

The government says the special deal for CNRL was warranted given the size of the project and its benefit to the overall economy.

Labour cost certainty, says HRE

spokesperson Sarah Doyle, is in the best interests of both workers and the employer, and the special status the province gave to CNRL provides just that.

The labour shortage in the trades is a matter of some debate. Industry and the government say there is a shortage, but the Alberta Building Trades Council says the shortage is overstated—releasing figures last year showing a 6.1-per-cent unemployment rate in the construction trades.

The province's own figures show marked shortages only for boilermakers.

A leaked communications strategy memo from Suncor in the spring of 2005 on the labour shortage indicated that there is no shortage of tradespeople—just a shortage of workers who will work on non-union sites.

McGowan says the hype over the shortage creates a crisis mentality for which the only solution appears to be non-union and temporary foreign workers—both pools of labour that cost employers less in wages and benefits.

**MCGOWAN AND TAL** both agree that the current economic boom is not going away soon, but the quality-of-life improvements it's supposed to bring may not be across the board.

The AFL argues that the decline of the social safety net means that people at the lower end of the income spectrum probably have it worse than they did in the last boom.

"The high-end jobs are indeed earning more," McGowan says. "And even the lower-paying jobs are seeing some modest increases in wages, but these are only keeping up with inflation. So what you end up with is increasing disparity, and increasing insecurity at the bottom end."

Tal is more sanguine about the prospects for the lowest-income workers in Alberta, indicating that rising wages are inevitable despite government intervention. ▼

*So you want to spend your summer in the patch, huh?*

The help-wanted pages are full of demand for skilled tradespeople in the oil sector. But what if you don't have four years on your hands? How do you get one of those jobs everyone is talking about?

Jobs in the oilfield are everywhere. And if you're just a girl or a guy without a few years of NAIT under your belt, there are plenty of things you can do.

Much of the work is physical; the climate can also be inhospitable to women. Women are more common in occupations like well testing, however. A well-tester's assistant needs only first-aid and sour-gas safety training—courses usually supplied by the employer. You'll make in the neighborhood of \$150 per day, and if you're out of town, your accommodation and meals are covered.

The hours are long—usually 12-hour shifts—but the work is far less dirty and risky than actual oil drilling. It's not as physically demanding, and there are fewer workplace injuries.

Well-testing assistants are in high demand. Companies like Lonkar are continually hiring, but the work is often out of town.

Online searches for oilfield employment yield a host of pay-only websites that appear fairly bogus—they want a couple hundred bucks and they say they can hook you up with the job of a lifetime.

This isn't necessary. Just browse to [canadian-universities.net/Employment/Companies/Oil\\_and\\_Gas.html](http://canadian-universities.net/Employment/Companies/Oil_and_Gas.html) to see a long list of corporations. They each have an employment section. ▼





# There is a reason they call this game Oblivion, and it has something to do with destroying your leisure time

## GAMES INFINITE LIVES

DARRIN ZENKO  
infiniteives@vuwweekly.com

A single goblin guards the entrance to the mountainside cave. Didn't these guys get the memo?

You'd have thought some kind of

wilderness telegraph—signal fires, smoke signals, the babbled stories of blood-soaked survivors?—would have spread the word, would have put every monster horde, brigand band and necromantic coven from Bruma to Cheydinhal on notice that a half-naked, homicidal human female, fresh out of Imperial prison, was rampaging through the hill country armed with nothing but a wicked

fireball and a goblin's head on a stick.

I burn the sentry down and give the still-smoking corpse the once-over. A battered helmet that looks like a repurposed cooking pot and a couple of coins—slim pickings, but you'd be surprised how it adds up at the pawnshop. Besides, it's not about the money ... it's about building a brand. The legend of Naked Fireball Woman isn't going to weave itself.

"ARE YOU GROWING a moustache?"

The inevitable discouraging question. Can't a guy stop shaving for four or five days without being accused of "growing a moustache?" I've had better things to do than shave, bathe, eat and attend to my professional commitments ... fantastic things.

I'd been watching the calendar like a radar screen for months—years, even—tracking this time like an incoming missile: the arrival in my life of *The Elder Scrolls IV: Oblivion*, successor to champion time-destroyer *Morrowind*.

Wednesday afternoon to Sunday night: a little over four days, and the relentless gametime clock shows just shy of 40 hours. In a normal week, a week without dungeons to delve, monsters to stab, and character-creation options to fiddle with endlessly, what would I have done with 40 hours? I can't remember. Probably nothing. These hours are better, anyway: they're faster.

And with the 360's wireless controller, I can stretch while I play, arms extended way behind my head, so the deep-body ache's not so bad.

OVER THE COURSE of solving a murder mystery, rescuing a shopkeeper's daughter and taking a trip to Hell, I've come to understand that I'm the smartest person in the province of Cyrodiil world.

I've seen a noble knight spend five minutes walking into a wall, feet treadmilling on the courtyard dust as he tried to force his helmeted head through the stone.

I've seen an archwizard standing on his breakfast table, babbling the same inane greetings over and over.

I've seen a bandit in full plate armor

try to hunt deer for dinner by chasing them with a battle-axe, on foot.

And the shit these people collect! I do a lot of light-finger work on the side—pick it up if it's not nailed down—and let me tell you, the disappointment gets to you.

Breaking into some magnificent castle's basement vault (after hours of casing the joint, timing the guards, setting up the job), positively drooling over all those chests and crates and cabinets only to open them all and find five golds, a couple ratty skirts, a rusty dagger, and a dozen or so pairs each of shears, tongs and calipers.

I'm new to this part of the universe, so I don't know what kind of fad it was that swept this land and left every basement and storage closet cluttered with these three tools. Maybe it was the same fad that left a copy of *Darkest Darkness* on every bookshelf.

Being surrounded by shears-hoarding morons is kind of lonely, but it could be worse. I could be surrounded by people just like me: fireball-flinging killing machines running everywhere, obsessively levelling up, looting like maniacs, taking time out only for playing dress-up. Given the choice, I'll stick with this society of slack-jawed automatons.

FRIENDS DROP BY like opposite-day interventionists, tempting me away from work (which, technically, this is) with lures of liquor and marijuana, using the wonderfully warm, beautifully sunlit spring days to weather-guilt me into going outside where trees, clouds, water and dogs are really real, not just wonderfully realistic.

It sometimes works, but gaming for this long at a stretch leaves you painfully unable to cope with social realities. Not only do you get a terrible case of game-face—when the game gets dark you can see it reflected in the TV screen, staring blank and hollow-eyed back at you—but you get irritable and depressed. It's shame-based; you know you're losing life—and love—by the minute, and there's just no excusing it.

So sunset smoking conversations on

the Laurence Decore Lookout turn dark, to things like the unsustainability of first-world consumer culture, the pending collapse of our civilization, the coming Mad Max age.

"Well, then," I say, tapping the bowl out on my boot heel, "we might as well get back to learning how to use primitive weapons and kill anything that gets in our way."

YOU KNOW, THIS WORLD is really pretty. Just a minute ago, I came upon a beautiful mountain lake shimmering in the dawn, fed by the frothy white tumult of a roaring waterfall.

As I strolled through a little meadow toward the shore, a small group of graceful deer startled out of the underbrush and bounded across my path.

I neatly blasted one with a fireball; roast venison's the main ingredient in my signature healing potion *à la chasseur*.

MY DAYS WITH *OBLIVION* have put some distance between my roommate and me, and not only because I blew out of our biweekly Cleanday Funday house-keeping date to fight skeletons.

She simply doesn't like videogames; she can't stand the repetitive sounds of clashing combat, the constant snarls and growls of monsters, the screams and moans of the dying.

So, when she comes into the room to hang out for a bit, I try to make it the most peaceful game possible: watching the moons rise, listening to the night birds, quietly walking through forests and fields gathering mushrooms and salad greens.

It's pleasant, and a nice way to and this madness: tomorrow, I'll put the disc in her hands and instruct her to hide it away from me until May.

YOU KNOW WHAT I HATE about the drones that populate this world? No matter what you do for them, no matter how long you know them, no matter what intimate secrets they share or have pried out of them, they never call you by name. Sure, I'm Naked Fireball woman, but somehow, it's not enough. ♥

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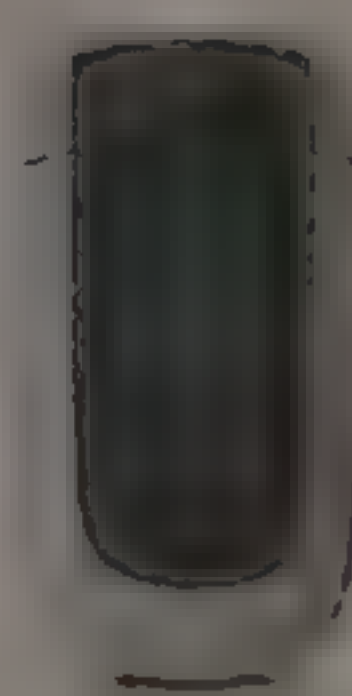


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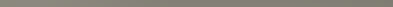
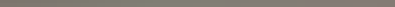
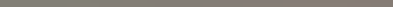
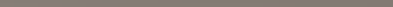
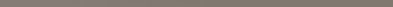



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# DISH

## Follow the knights of the bar table on their quest for the perfect nacho

ADAM ROZENHART / adam@vueweekly.com

For centuries, humans have been trying to perfect the ultimate culinary masterpiece, a multiplicity of flavours, colours and textures.

It belongs to a single culture, though many nations imitate this snacking standby. I selected three restaurants in an attempt to assess which River City haunt best pays homage to the Mexican tradition of cheese on chips.

I conscripted my brother, the Sultan of Spice, to help conduct the assessment. He ran a salsa speakeasy during the nacho prohibition era. He eats three plates of nachos a week and believes, like I do, that the true test of a nacho platter lies not in the volume of toppings, but in their distribution.

What began as a two-man, one-day nacho crawl—which, after the first plate at our first restaurant revealed itself to be an exercise in folly—became a protracted endeavour involving four people. The quest began at the apparently authentic Mexican restaurant on Whyte, **Julio's Barrio**. The Sultan and I entered a mostly empty restaurant and were seated in front of massive windows overlooking Whyte Avenue. The mood was relaxed, and as the waning daylight cast its glow over our table, plucky guitar sounds filled the room.

**OUR SERVER CAME BY** and warned us that it was her first day on the job. I assured her that her job would be exceedingly easy: "Just bring us a plate of nachos [\$11.99]," I said, "and a couple of Coronas [\$5.25]."

Julio's few patrons engaged in lively conversations as servers brought searing hot plates to their tables. Our beers arrived promptly, garnished with limes. We added the limes to our suds and nursed our beers until our server brought us a plate verily laden with chips, cheese, and all manner of traditional nacho-esque vegetables: black olives, onions, tomatoes, and



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106, 4211 - 106 STREET, 485.1717

green and jalapeno peppers

The dish came with three tortilla-chip bowls filled with salsa, sour cream, and guacamole. The steamy nachos were clearly fresh out of the oven, as their blend of cheesy and vegetable scents rose to our nostrils.

The Sultan took the first bite, opting for the smoother tang of guacamole over the salsa. I double-dipped my first bite in both salsa and sour cream: one for spice and the other to quell the fires in my mouth afterward. Though the first bite was bursting with flavours—salty, spicy and sweet—it lacked the thing that ties nachos together: adequate cheese.

Though ample and filling, the chip-to-topping ratio was such that by the time the plate was finished, there were heaps of vegetables left. The tortillas themselves were nicely salted, but lacked any definitive or powerful crisp to them; they weren't stale, they just weren't as crispy as we would have liked. Still, the pairing of beer

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# Black sweaters? More like black coffee at Bohemia Cyber Café

CAITLIN RYAN / caitlin@vueweekly.com

I took a stroll down Jasper Avenue on a lazy Sunday afternoon, listening to the early sounds of spring. In between bursts of traffic, I caught the chirping of sparrows and the gurglings of melting snow in the gutter drains. I popped in to **Bohemia Cyber Café** for a bite to eat.

As an inhabitant of downtown Edmonton, I am no stranger to Jasper Ave. Strangely enough, I have walked or driven past this place many times without ever really taking notice.

Inside, the sounds of traffic and an emerging season were replaced by trip-hop beats. The entryway opened into a split-level room with a friendly, homey feel. Ochre walls displayed

**CAFE** OPEN MON - SUN UNTIL 1 AM  
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character-lending beauty marks and scars, decorated with a border of stenciled dancing creatures and a faux-brick archway.

My friend and I checked out the framed photography and paintings by local artists arranged in clusters along the walls as we settled into orange seats at our nondescript orange table. Around us, a few other customers used the computer stations lining the walls.

After checking out the licensed menu of casual soup-and-sandwich

fare displayed on a framed chalk-board above the kitchen area, we each decided on a bagelwich for \$3.97. The helpful chap at the till had us circle our sandwich choices on slips of paper.

**WHILE HE PREPARED** our lunch, I sipped my large Columbian coffee (\$1.75) in a broad glass mug. The coffee was fresh, perfectly brewed, and would give Starbucks and Second Cup a run for their money. I drank it shamelessly in front of my friend's pregnant belly, which settled for juice (\$1.50).

The bagelwiches were dropped off at our table after a few minutes, accompanied by glistening jumbo dill pickles.


CONTINUES ON NEXT PAGE

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# Art, muzak, coffee and community, Bohemian-style

If you want to be literal, a Bohemian is a native of the Czech province of Bohemia. A secondary meaning for *bohemian* emerged in 19th-century France to describe artists, writers, and disenchanted people of all sorts who wished to live non-traditional lifestyles.

In modern usage, a bohemian is any person who lives an unconventional, artistic life, where self-expression is the highest value. The staff at Bohemia Cyber Café have taken the celebration of self-expression to heart, encouraged and praised by the café's owner.

Granger Vowel, along with coworker Tony McCallum, even had the creative drive to start monthly "art and muzak" shows in the café. According to Granger, muzak is music to "nod your head, snap your fingers, shake your ass, and groove a little bit."

Thu, Mar 30 is the six-month anniversary of the beginning of the gigs and will

feature musicians John Broomsfield, Chelsea Vowel, Jody Boylan, Boot Pony and the CD release of No One Must Ever Know. A handful of artists will display paintings, photography and sketches. This is an anniversary with an unsure future, however. Bohemia Cyber Café is up for sale.

The first show was a Halloween event with a robot costume theme, and the café was filled to capacity. Since then, each show has met with varying crowd size and positive reviews from the clientele. In creating these free-entry events, Vowel and McCallum are attempting to support, promote, and celebrate the local music and art scene, as well as to attract new folk to Bohemia and show them what keeps bringing the faithful regulars back.

In the independent business scene in Edmonton, "you scratch everybody's back," says Granger. The entryway to the Cyber Café is wallpapered with dozens of

posters, fliers, and ads, all promoting local events and other businesses. The shows have an inclusive approach to the art displayed on their walls, creating a unique opportunity for emerging artists to start out. Art is displayed not only during the shows, but also for the month following, and may be for sale.

The conventional world of business is competitive, where success is measured financially and the independently-owned underdog is easily trampled by the corporate carbon copy. However, in the bohemian approach to business and life, success is viewed as sharing a celebration of expression, of community, and of the arts.

Bohemia Cyber Café provides an easy way for Edmontonians to not only enjoy the basics of hearty home-style food, great coffee, and relaxation, but to celebrate Edmonton's creative, vibrant arts community and to support independent business. Cheers to the little guy! ▼

CONTINUED FROM PREVIOUS PAGE

I happily polished off my crisp, juicy pickle first, and then bit into my lightly toasted multigrain bagel, which was filled with slices of ham, tomato, cucumber, swiss cheese, and a slick of mustard. Black pepper added some zip.

My friend's choice was the turkey

and cheddar on multigrain, with lettuce and tomato. The fresh bagels were two-handed affairs, since they overflowed with hearty, healthy ingredients. They were surprisingly filling and tasty for such simple, unpretentious fare and we both felt satisfied.

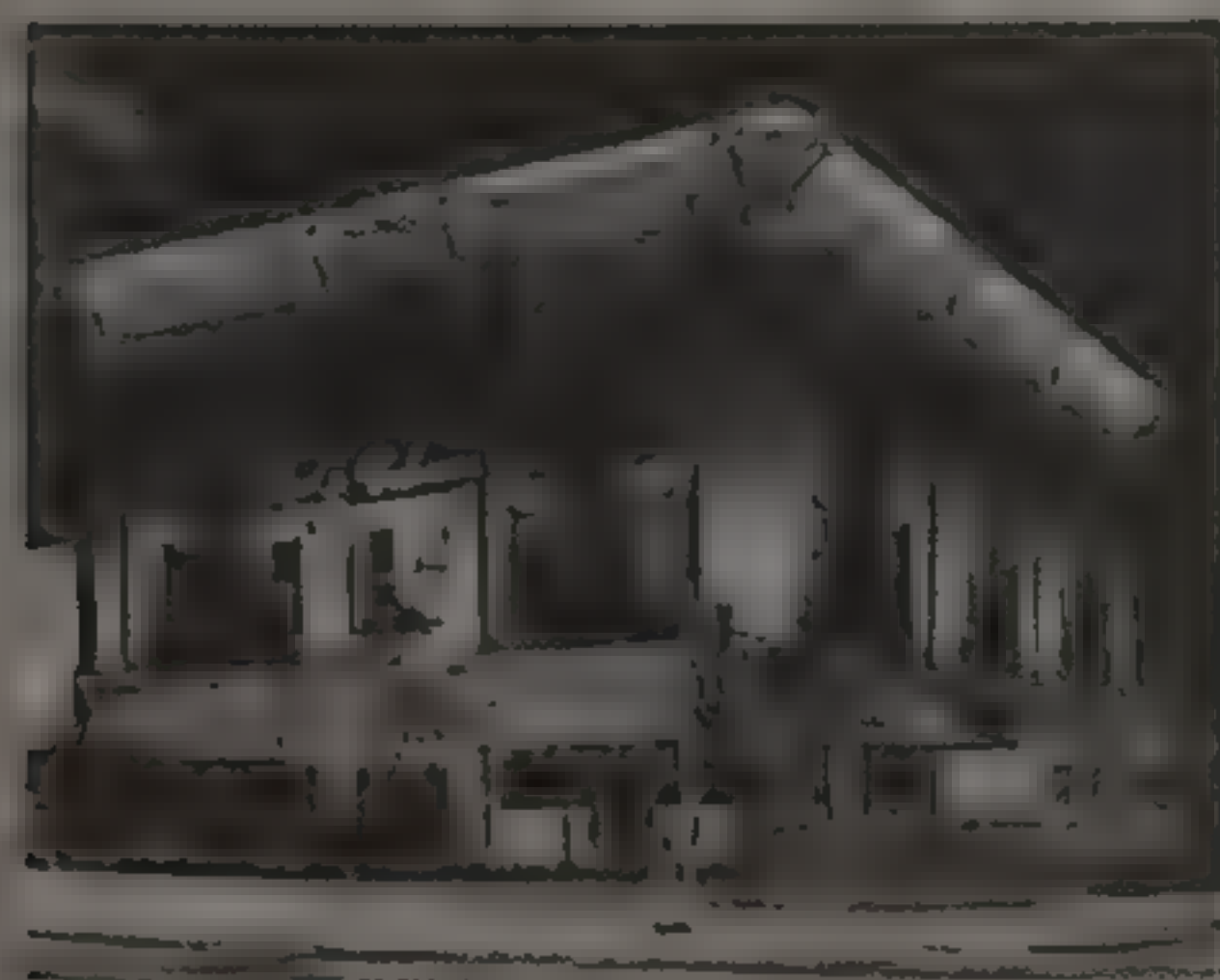
For two sandwiches and beverages, our total was only \$11.50. This may

sound like pretty standard café food, and perhaps it is.

In many ways, however, the laid-back and relaxed Bohemia Cyber Café is anything but standard. Whether you are surfing the 'net, drinking specialty coffee, munching on sandwiches or dessert, or just hanging out, customers are welcome to linger. ▼

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**CHECK OUT** the Blue Plate Diner's terrific breakfasts, weekdays from 7:30 am and weekends starting at 9 am. If you're eating later, this week's "Friday Dinner Menu" includes a divine meal-sized salad

Nicoise for \$13—try it with DeVine Wines' suggested Pffafenheims Pinot Gris for \$9 a glass.

**ON SUN, APR 2**, reserve a table at 4th and Vine for dinner and a movie. While sampling from their extensive menu of bistro fare and incomparable wine list, enjoy a complimentary showing of *Memoirs of a Geisha*.

**NO, THIS ISN'T** an April Fool's gag—Original Fare's Dine for Wine starts Apr 1. Visit up to 14 outstanding, unique and independent Edmonton restaurants until Jun 30 and enter to win 100 bottles of wine or \$500 in gift certificates. Check [originalfare.com](http://originalfare.com) for the finest little bistros you've always wanted to try.

*Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email [dish@vuwweekly.com](mailto:dish@vuwweekly.com) or fax 426.2889.*

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## Nacho, nacho man...

CONTRIBUTOR: JIMMY FARMER

with nacho was clearly a superior choice, for the salty chips and olives made the suds tickle the palate and left a pleasant aftertaste.

In spite of any deficiencies, the plate of nachos was happily consumed, with enough sour cream, salsa and guacamole to fill the void left by a paucity of cheese. After our server cleared our table and brought our cheque, it was clear that continuing this nacho crawl would be a struggle.

"This nacho crawl is our mission," the Sultan remarked, "but it is also our demise." I would wait a few days before continuing my quest.

**THE SULTAN**, bogged down with other commitments, could not continue the journey with me as we came to the middle of the week. Two former work colleagues helped me test **Metro Billiards** downtown. It was early evening and I arrived shortly after 6 pm, greeting one of my colleagues who'd just walked through the front door. We seated ourselves and a server brought our menus. Alexander Keith (\$4.50) and I would become well acquainted that night.

Metro was well lit and full of a variety of people. From business types making a quick stop on their way home to young Edmontonians at a relaxing round of pool, this was an ideal place to people-watch. The music wasn't too loud, and the room was clean.

We were joined, finally, by the third in our group and we ordered our dinner. You guessed it: nachos (\$12). We were served promptly and provided with ample condiments. My first bite, garnished with a remarkable amount of cheese and guacamole, was heavenly.

The chips were thin and crispy, the toppings well-proportioned and the flavours sumptuous. Perhaps the best part of the dish was that, in spite of

the grease from the overabundance of cheese, the chips maintained their crispness. They were never tamed by that upstart cheddar.

**A WEEK PASSED** and we visited a final candidate for the weighty nacho crown. **Overtime South** had a casual atmosphere and highly varied music. We arrived to hear Sir Mix-a-Lot and his insights on "back." A few moments later, we were treated to skate-punk. It didn't matter, however. We were there for chips 'n' cheddar (\$12). Friday nights featured \$2 bottles of Corona; we ordered a bucket of six.

I had lost a little interest in this experiment. I felt like if I had to eat another plate of nachos, something horrible would happen to my stomach. But I steeled my resolve. This was for the betterment of mankind, I thought. An important question would finally be answered. Our nachos and beers arrived shortly: we had our work cut out for us.

The nachos came layered with a ridiculous amount of black olives, some green onions, tomatoes and cheese. It was less a plate and more a pile. Joining the pile were bowls of salsa and sour cream, to which we added guacamole (\$2).

We dug in and quickly discovered that the cheese wasn't evenly distributed. Pockets of cheddar littered the pile, and we were hard-pressed to find adequate tortilla coverage. The chips were crispy and the condiments plentiful, however. An entire order shared between three people defeated us.

Our mission complete, the marks were tallied. The winner was clear: across all criteria—topping plentitude, tortilla crispness, cheese distribution and condiment support—the Metro Billiards offering exceeded all expectations.

"Everyone will hear about this," I thought to myself. "All humankind must know that 'authentic Mexican' does not a superior plate of nachos make." ♡



## Geez Louise! It's been too long since my last visit

CAROLYN NIKODYM / carolyn@vueweekly.com

**G**ood solid friends are hard to find. But when you do, and you get so that the number of years you've known each other exceeds the number of years that you haven't, you know that you have a special bond.

I've got a few friends like that, ones whom I've known for 15-plus years. They are also the ones, however, whom I don't get to see very often.

A few of these pals live in and around Banff National Park—a pretty sweet area to live in—so it might be somewhat surprising that we don't get to visit all the time. It is, after all, only a five-hour drive. I mean, I used to drive to Montreal from Toronto for a single night out.

Now, one of these friends has this way about her that makes you just happy to be alive. When we get together, we never know if it's going to get messy or be chilled; all we know for sure is that a good time is going to be had by all.

**Louise** and I go way back. She's the one who helped me make the switch from two boards to one. She's the one who really initiated me on powder. Before I met Louise, I'd already had some substantial hill time—from a back-east perspective, that is—but she's the one who really got her hooks into me, my first love.

But I must admit that I've been cheating on her; we haven't been exclusive these days—for several years, in fact. You know how it is: long-distance relationships can be difficult to sustain. Life keeps on happening, and a five-hour drive begins to feel like an entire world away.

Nonetheless, I was sure that I would not be disappointed when I headed out to the Rockies last weekend. Louise is a hearty soul, and I knew that there'd be no hard feelings. Besides, she has loads of other friends, especially on a crystal-clear day.

**WHEN MY OTHER FRIEND** Tym joined me for a visit, Louise was as inviting as an old friend can be. The sun was warm, making quick work of the morning fog, and the mountain was positively glowing.

Because it was so gorgeous, only a few degrees below, we opted to stay off the gondola. Taking the Glacier quad up, we took in the prime winter snow below and giggled about the day ahead of us.

Watching several boarders and skiers hovering around the terrain park, I was jealous. I've been hoping guts will magically appear in me so that I can play down there. And I know I'm not the only one—Lake Louise hosts the MGT Snowboard Camp (for chicks only, Apr 1 - 2), which, unfortunately for me, is sold out.

For our first run, we decided that we'd take it

### AREA LAKE LOUISE

nice and easy to get the blood flowing. After a couple of BELTs (that would be the most excellent combination of an egg-ified BLT) and the scenic drive from Canmore, we weren't in any rush to conquer the mountain. There was no need to be gluttonous; there was plenty of snow (over two metres) and terrain to go around.

But even the best-laid plans can go awry, and so it was that our first run was the Men's Downhill. With three planks between us, however, we tore it up. I caught a bit of ice under the gondola, but the day was still young, and if the sun kept doing its thing, the snow would soften up nicely.

Nonetheless, my fondest memories of Louise were of hiding out on the back side, so we decided to take a gander over there. The six-person Top of the World chair plopped us out on the top of Saddleback, a long and easy—but populated—cruiser.

The black-diamond runs that fell off to our right looked inviting, though, and stopping by the edge of Gully 7, I knew what my mission was—to hammer the piles of snow below me.

And I was not disappointed. Although it was a tough slog at first—the snow was not as forgiving as I might've liked—it wasn't long before my legs figured it out, and everything else ceased to matter.

By the time I hit the rollers that join that diamond mine back up with Saddleback, I'd gained enough exhilaration and speed to carry me through the long flats to the Larch and Ptarmigan chairs.

My favourite run was not far away. It was a quick ride up Larch before we headed off to Rock Garden. Sneaking through a few trees, and over a narrow traverse, the run opens up into a snow-bound bowl and then into a lunar landscape of gargantuan, snow-capped boulders.

Somehow, out here on this peripheral run, I always feel away from the rest of the resort. If you do a bit of exploring, there are also some playful tree-runs along the way down to Temple Lodge. A handful of runs later, we stopped there for a relaxed, late lunch of hearty pizza and beer.

**BY 2:30, THOUGH**, the light on the back side was growing a little flat, so we returned to the front, trying out Sunset Terrace, the gully run we'd eyed on our trip up Top of the World. There was

CONTINUES ON NEXT PAGE





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## Monkeys, but no bars (only rails), in Sunshine's new terrain park

HART GOLBECK / hart@vancouverweekly.com

A couple of weeks ago, at Sunshine, as I rode up the Standish chair for my first run of the day, I looked across to the Great Divide chair and was amazed by what appeared to be a huge terrain park.

Upon closer inspection, I discovered features enough to keep any aspiring boarder happy for the day and then some.

In total, there are seven jumps including an extra-large one measuring approximately 20 metres top to bottom. Scattered around the outskirts are six rails, including a 12-metre and a rainbow. There are also a "wall ride," five boxes and a soon-to-be-built "butter box," which, I'm told, is very large and will dwarf all the other boxes.

For the beginners, there is a small park with a couple of easier features right beside the main park. And yes, there is a half-pipe, but it is located right beside the Strawberry Chair.

Building and maintaining a park this size takes a lot of effort from Sun-

## TERRAIN PARK

shine's six park crew members. Two guys from the crew, Gregor Graham and Scott Davidson, were happy to relay information about what it requires.

On the team are two snow cat drivers who work the features after-hours, plus four more guys known as park monkeys. The monkeys spend their days with rakes and shovels making sure that the takeoffs and landings remain safe and that the rails and boxes stay bolted together.

It took one month to build the park at the beginning of the season, but some of that time was spent waiting for Mother Nature, since the park uses only natural snow.

Are they done? No, the guys just keep adding to the features whenever they get an idea or there are a number of requests for a special feature.

Away I went—over the little jump I'm just not brave enough. ▼

## 'Louise and I go way back'

CONTINUED FROM PREVIOUS PAGE

more light and fewer people on the front, so our last runs of the day were sun-drenched, and the snow more forgiving.

You know, like a lot of snow lovers, I get inordinately excited about the first tracks of the season. But it's the wind-down, when the days are longer, warmer and sunnier, when everybody's had more than enough great turns and, of course, when the hills start cranking the parties, that I really love.

With Kokanee Kabin in our sights, we raced down the final stretch from Whitehorn Lodge at 4 pm with thoughts of beer dancing in our heads. And we weren't the only ones. The patio was crammed with après-ski revelers, all catching the day's last rays, and, joy-of-joys, the jamming of Calgary resident and reggae legend Ibo.

A couple of beers later, we were discussing the most effective ways to stay dry at the wet and slushy seasons'-end Spring Episode, planning our return. Neither of us would take no for an answer.

Really, you should never take your pals for granted. ▼



# No seals were hurt in the making of this article—only fake skins helped our ski-climbers summit Mount Hector

BRIAN ZUREK / zurek@vuwweekly.com

We started out from the Lake Louise hostel early on a Saturday morning, our group of seven leaving for the Icefields Parkway and the Hector Creek parking lot 20 kilometres north of the Trans-Canada.

Our goal was to ascend **Mount Hector**, described as one of the great ski tours in the Rockies. At Hector Creek, we met the eighth member of our group and packed our daypacks for the 5.5-kilometre trip to the summit of Mount Hector, 1 600 metres above.

Unlike resort skiing, in backcountry skiing there are no lifts to the mountain top or ski patrol to monitor avalanche conditions.

At the trailhead, we unfolded our ski skins and carefully placed them on

## BACK COUNTRY

our skis. Ski skins grip the snow and enable skiers to scale slopes and climb mountains. Imagine a man-made version of a seal skin (mine are purple), cut slightly narrower than the base of your ski and attached with a loop at one end and a clip at the other, adhered to the ski with a tacky glue.

Avalanche awareness is as necessary for safe and fun ski mountaineering as is snow. Each member of our group had acquired the requisite knowledge through backcountry safety courses and experience, and carried the physical tools—shovel, probe, avalanche transceiver—to safely travel in avalanche terrain.



Looking a bit like a crazy aunt who wears too much makeup, I generously applied zinc oxide (which smells even

worse than it looks) to my face to fend off the sun's rays. I may not have looked cute, but it beats walking into

the office on Monday morning with raccoon eyes

**WE BEGAN TO CLIMB** a treed gully which quickly ended at a steep open area below a large slope. Although conditions were stable, angle and aspect leave this open area the slope prone to avalanche

We skied up the open slope, traveling carefully, to the base of the rocky slope. With skis on our back, we kick-stepped up the rock slope, climbing 100 metres in under an hour

After the rocky slope, the route up Mount Hector flattened, with short steep pitches up snowy slopes leading us to the base of the Hector Glacier

Beautiful, peaceful, and tranquil.

CONTINUES ON PAGE 21

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# The EasyRider Condition Report

## LOCAL

Rabbit Hill - 7cm new snow, 60cm base, 100% open  
Snow Valley - trace new snow, 60cm base, 100% open

## ALBERTA

Castle Mtn - no new snow, 80-210cm base, 60/62 runs open  
Can. Olympic Park - no new snow, 120cm base, 100% open  
Fortress - 4cm new snow, 108-120cm base, backside dbl chair now open, 100% open  
Lake Louise - 1cm new snow, 160-210cm base, all 10 lifts and 112/113 runs  
Marmot Basin - no new snow, 100cm base, all lifts as needed and 83/84 runs  
Mt. Norquay - no new snow, 118cm base, 100% open, night skiing every Friday  
Nakiska - no new snow, 40-94cm base, 5/6 lifts, terrain and rail parks open  
Pass Powderkeg - no new snow, 89cm base, 100% open  
Sunshine - 1cm new snow, 201cm base, 100% open, Ski-out open  
Tawatinaw - no new snow, 40cm base, 3/4 lifts and 8/10 runs

## B.C.

Apex - 1cm new snow, 205cm base, new 17 ft in ground super pipe, night skiing  
Big White - no new snow, 296cm base, 100% open  
Fairmont - no new snow, 100% open  
Fernie - 1cm new snow, 356cm base, 100% open, April 1 Big Air Competition and Snowjam!  
Kicking Horse - 6cm new snow, 179cm base, 105/106 runs open  
Kimberley - no new snow, 157cm base, 6/7 lifts and 78 runs open  
Mt. Washington - 5cm new snow, 520cm mid mtn base, 100% open  
Panorama - 1cm new snow, 127cm summit base, 100% open  
Powder King - no new snow, 250cm base  
Powder Springs - closed for season  
Red Mtn - no new snow, 325cm base, all lifts open  
Silver Star - 1cm new snow, 234cm base, 100% open  
Sun Peaks - no new snow, 179cm base, 100% open  
Whistler/Blackcomb - no new snow, 303cm base, Whistler 1/2 pipe closed  
Whitewater - no new snow, 329cm base

## USA

Big Mtn - no new snow, 82-328cm base, 5 lifts and 83 runs open  
Big Sky - 2.5cm new snow, 160-290cm base, 18/18 lifts open  
Crystal Mtn - just named #1 resort in midwest!, 150cm base, 98% open  
49 Degrees - no new snow, 200-438cm base, season pass sale starts March 10th  
Great Divide Ski Area - 2.5cm new snow, 30-60cm base, 100% open  
Lookout Pass - trace new snow, 235cm base, 100% open  
Mt. Spokane - no new snow, 210cm base, 4 lifts and 44 runs open, pass and 1/2 price sale on now  
Schweitzer Mtn - no new snow, 245cm base, 6 lifts and all runs open  
Silver Mtn - no new snow, 218-330cm base, 67 runs open, night skiing closed for season  
Sun Valley - 15cm new snow, 148cm base, 100% open, extended season to April 23rd



# We won't tell anyone if you're too hungover to ski

HART GOLBECK / hart@vuweekly.com

It's become a legendary event at Whistler, and this year it looks to be bigger and better. If you love to ski or board and love to party, the Telus World Ski and Snowboard Festival is the vacation you can't miss.

Across 10 days of concerts, competition and more concerts, from Apr 14 - 23, you'll find a total of 50 gigs including Jurassic 5, Metric, Michael Franti, Blackalicious, Mariana's Trench, Default, The Hairfarmers and many more.

On the slopes, there are competitions day and night including rail jams, superpipes and a new event called Stompede, which takes riders into an arena to go wild on various features where they're judged on style, air and tricks.

Off the slopes, there are many displays of the arts including showpieces

## MOVIE FESTIVAL

like Masterpiece in Motion, which features the best original snowboard and skateboard art.

For filmmakers, including amateurs, there is a special showdown event. Competitors will have 72 hours to shoot, edit and produce a short (three-to-five minute) film. The films will be aired to a world-wide audience and the winner stands to collect a cool 10 grand.

Accommodations appear to be reasonable, but for the best deal, sign up as a volunteer. If you put in 16 hours of volunteer time, you qualify for free admission to most events.

For the total rundown, check out [whistler2006.com](http://whistler2006.com). ▼

## Ah, nothing like skiing over fresh white pages

**SKI TIPS**  
COLIN CATHREA  
[skitips@vuweekly.com](mailto:skitips@vuweekly.com)

There are still a few weeks left in the ski season (more in some places), but spring is really here, so—and I know it's a tough prospect for some of us—you might want to start preparing yourself for the off-season. To get you through the summer, I've listed some of my favourite books about skiing:

**ANYONE CAN BE AN EXPERT SKIER, BY HARALD HARB (HARB SKI SYSTEMS, 2000)** This is a good book that teaches beginner and intermediate skiers to achieve new levels of success. Harb deals with new advances in equipment and the techniques that go with it. The book also comes with an instructional DVD.

**ALL-MOUNTAIN SKIER, BY R MARK ELLING (MCGRAW HILL, 2003)** This is a well-written book that explains in detail how to tackle all aspects of skiing. Elling has a great way of showing specific techniques for specific applications.

This book is amazingly comprehensive for its size. It is roughly 200 pages, yet it breaks down the essentials of making good turns, contains an in-depth look at each piece of ski equipment and how to maintain it, and breaks down special techniques for various snow conditions.

If that isn't enough, there is a more technical section at the end for serious ski freaks.

**HERMANN MAIER: THE RACE OF MY LIFE, BY HERMAN MAIER, KNUT OKRESEK, LANCE ARMSTRONG (VELOPRESS, 2005)** Hermann "The Herminator" Maier, born in 1972, rose from humble beginnings as a scrawny mason to the heights

of sports stardom, skiing to four world-championship titles and two gold medals in super-G and giant slalom.

All that changed in 2001, when a motorcycle accident threatened to end not only his career but his life. True to his reputation, Maier fought his way back to the slopes and further victories. This compelling autobiography tells a riveting story of flirting with death and dodging it through sheer willpower, of painful recoveries and worldwide triumphs.

The dramatic text and many color and black-and-white photographs cover Maier's highs and lows, including his appearance at the 1998 Olympic Games at Nagano, where he stunned millions in what has become the most notorious downhill crash of all time. And yes, he wrote it with that Lance Armstrong.

**BODE: GO FAST, BE GOOD, HAVE FUN, BY BODE MILLER (VILLARD, 2005)** Who is this guy, really? He has a huge following and has raised some eyebrows with his off-the-cuff comments about his life choices. Who does this twentysomething think he is?

For someone who says he doesn't give a crap about what anyone thinks of him, he sure put a lot of effort into explaining himself, but it's a pretty good read.

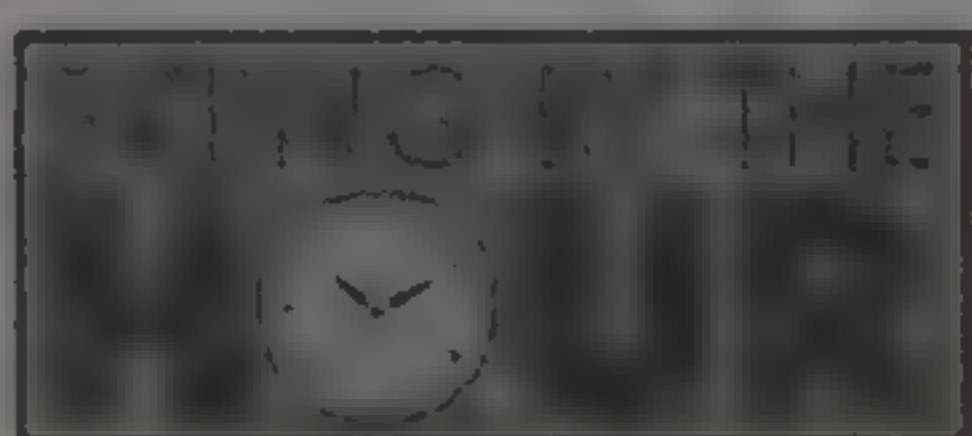
He wrote the book, supposedly, to clear up misrepresentations by the press. The US press labels him as a backwoods hippie raised by wolves. He did grow up in the woods, but was raised by loving parents who told Miller he could be or do anything.

His mantra ("it's not a mantra, really"), "Go fast, be good, have fun," is felt throughout the book, which is full of Bode-isms. "I live exactly the life I'd choose for myself if I could go to the hardware store and buy one off the shelf," Miller writes. And soon into the book, you believe him. ▼

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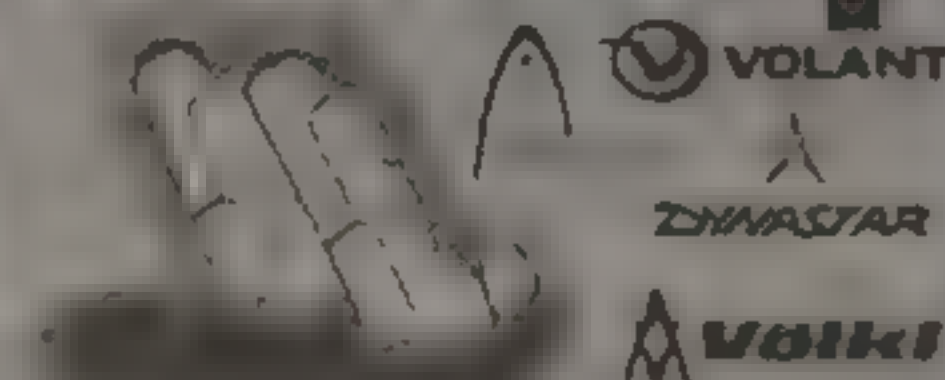
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CONTINUED FROM PAGE 19

glaciers can be wonderful places to experience. But they can be dangerous, too, as rivers of ice—shifting, bending, cracking—can open up in crevasses. Hidden in the winter, one can ski over a snow bridge which may break away into a crevasse below.

To mitigate the danger of glacier travel, we stopped at the glacier's edge to tie ourselves into a climbing rope, the idea being that if one of us fell into a crevasse we would be quickly caught and raised out of danger.

Our group split into two teams, each with a 60-metre climbing rope. Each team spread an equal distance apart along the rope, affixed to our climbing harnesses. With the rope stretched between group members, we traveled up the glacier as before—except more slowly.

As the glacier steepened towards the summit, our progress became increasingly difficult. Because the slope was too steep to ascend straight-on, we were forced to zigzag across it, pivoting at each corner and swinging our body and our skis across the slope to change direction. Like this, we followed the leader as he meandered up to the summit.

On the glacier, overcast skies became near white-out conditions; the summit was a rocky shadow somewhere above, intermittently visible. Hoping for the weather to break, we reassembled for lunch. After lightening our packs and lifting our spirits with a relaxed lunch, we moved on.

Slowly to the top we continued, still in a white-out. The final 50 metres of vertical to the summit were a scramble. It was too steep to ski, so we had to kick-step up the final ascent with ski boots and an ice axe.

By mid afternoon, we reached the base of the scramble. As we unclipped from the rope, the clouds slowly began to break. Hopeful of clear skies for the push to the summit, we climbed the final slope. But as we neared the peak, the exposed slope became rockier; our ski boots and ice axes found less and less traction.

After careful and creative climbing, the summit of Mount Hector was underfoot, 3 394 metres above sea level. On the summit, we were treated to partial views of the valleys below and the peaks beyond, and after many pictures and 20 minutes, we made our way off the summit to find our skis for the ride home.

**AFTER WE HAD REACHED** the summit, our day's goal complete, some of us realized that we should have stated our goal as getting back to the vehicle after making the summit. We were only half complete, with 1 600 vertical meters and loads of fresh snow separating us from our vehicles. We ripped our ski skins off, zipped up all of the zippers that we could find, and aimed our skis down.

Although we ascended the Hector glacier roped together, we skied down unroped. In glacier travel, nothing is guaranteed, including a well traveled up-track.

We felt comfortable skiing unroped, but cautiously and in pairs. Visibility had improved, which allowed us to remain close to our up-track as we descended the glacier.

Untracked ankle-deep powder, great fall lines, beautiful views across empty valleys, and no noise but the yodelling of friends: these were great reasons to go backcountry skiing.

Slowly we turned down the mountain, stopping to catch our breath, admire our lines, and help each other periodically dig out of a snow crater after gravity got angry.

Several hours later, in dry boots and with beers in hand, we marveled at the beautiful view from the summit and the great skiing we had seen on the way down. ▼

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# THEATRE

## Old Trout puppeteers' latest offering nothing but a dead end

**FAMOUS PUPPET DEATH SCENES** TAKES A STAB AT MAKING PINOCCHIO'S GROTESQUE COUSINS' DEATHS A LAUGHING MATTER

CAROLYN NIKODYM / carolyn@vueweekly.com

If you want to experience a world of clichés, talk to someone about death. Although it's one of the most universal topics, by definition nobody lives to tell the tale, so nobody can truly explain death in any depth. All we're left with are Hallmark platitudes.

"Ultimately death is a topic that, in some ways, you can't even comment on because it's so huge," puppeteer Judd Palmer says. "And in a lot of ways, you're really stuck in the realm of clichés, like, 'oh, he lived a good life,' and 'went peacefully,' and all these kinds of things that people say that don't amount to anything."

"But given all that, the core message that you come away with when you're thinking about death is pretty trite," Palmer continues, "and that is *carpe diem*, it could happen at any second, so get busy enjoying it—life, that is, not death."

It may seem a morbid conversation to be having, but Palmer's been philosophical about the whole subject since he and the rest of Calgary's Old Trout puppeteers started working on *Famous Puppet Death Scenes*, landing on the Catalyst stage on Wed, Apr 5, with its virtual massacre of some 39 puppets.

"One thing that has come up in analyzing the show, or in exploring its issues, is that our current generation has virtually no experience with actual death," Palmer says. Previous generations were more accustomed to dying, whether through wars, plagues or farm life.

"But we have an unprecedented—by several factors exponentially huge—experience of virtual death in television or video games," Palmer adds, "which isn't something that I judge, but it is something that I find interesting, that in some way we all kind of need exposure to it, that we need to almost rehearse for it. We need to see it graphically, and we need to see it tragically and all these other things."

**TRUE TO OLD TROUT FORM**, however, *Famous Puppet Death Scenes* will also show us death with a healthy dose of playful and absurdist humour. Taken from an imagined canon of famous puppet deaths, the show is made up of some two dozen short sequences, putting all forms of puppet annihila-

PREVIEW

APR 5 - 9 (8 PM)

**FAMOUS PUPPET DEATH SCENES**

DIRECTED BY TIM HUTTENLODGE

WRITTEN AND PERFORMED BY JUDD PALMER, PETER BALKWILL, BOBBY HALL, STEVE KENDERES, DAVID LANE, STEVE PEARCE  
CATALYST THEATRE, \$16 - \$21

tion onto gruesome display—from mass murder to solitary suicide.

And opposed to the wordless *Unlikely Birth of Istvan*, the darkly funny show the Trouts staged in Edmonton last season, *Famous Puppet Death Scenes* will feature some dialogue, voiceovers and the narration of oldman puppet Nathaniel Tweak to guide the audience along on this grisly experiment.

But then, Palmer says, every show the troupe stages is a kind of experiment in what the perfect puppet show is, and each new test births fresh ideas to try out. The inspiration for *Death Scenes*, for instance, came when the puppeteers were rehearsing *Pinocchio*, where they discovered the

"Ultimately death is a topic that, in some ways, you can't even comment on because it's so huge"

visceral joy of killing off Jiminy Cricket—both for themselves and their audience—and in realizing that puppets seem to elicit similar impulses from all people.

"Honestly, I haven't really figured out why puppets exist at all," Palmer says. "It's a mysterious impulse, but that mysterious impulse is best shown when you make a puppet, or you've got a puppet out, and not necessarily around people that are puppet people—like, I've been a puppeteer on television shows, where the instantaneous reaction is to do violence to it, or to make everybody laugh by humping with it. So it's weird thing."

"There's a creepy aspect to the things," he adds. "People always say that there's something kind of sinister about all these strange hobgoblin things on our walls. But it's not them; it's us that are creepy." ▼





# Even if you're good, talking to a judge can be a *Trying* experience

PLAY REVEALS FINAL YEAR OF FORMER US ATTORNEY GENERAL BIDDLE'S LIFE—AND THEN SOME

CAROLYN NIKODYM / carolyn@vuwweekly.com

An actor disagreeing with a theatre critic may not sound that surprising, but Vanessa Holmes cannot abide some of the interpretations of her character Sarah Schorr in the Citadel's latest offering, *Trying*.

"They" say that 25-year-old Sarah is nothing but a sounding board for the rantings of an elderly Francis Biddle (Frank Moore), a real-life American lawyer and judge who served as one of the chief justices during the Nuremberg trials and as Attorney General under Franklin Roosevelt.

But perhaps the critics are missing the point.

"I totally disagree with that interpretation," Holmes says intently. "Obviously Frank's part is tremendously important and engaging, but the fact is that the play is written through Sarah's eyes. It's the story of the playwright's experience, about Sarah's experience. He wouldn't be if it wasn't for her. You wouldn't be seeing these sides of him if it wasn't for her."

"She affects him tremendously, as well," Holmes adds, "so her presence and her journey and what she does and what she has to say to him are very important, and have a big impact on him."

**NOT ONLY THAT**, but *Trying*, based on Canadian playwright Joanna McClelland Glass's own experience as a young woman working with Biddle during the last year of his life in 1968, is not so much a biodrama as it is a story about an odd couple, with the title likely referring to the tension between them and not the fact that Biddle was a judge.



PREVIEW

TO APR 16  
**TRYING**  
DIRECTED BY DENNIS GARNHUM  
WRITTEN BY JOANNA MCCLELLAND GLASS  
STARRING FRANK MOORE, VANESSA HOLMES  
SHOCTOR THEATRE, THE CITADEL, \$35-\$70

"It's about relationships," Holmes says, "and the differences between two people and how you can still come together and learn from one another, no matter how different your backgrounds are."

"And there's a lot of humour just in the clashing of the personalities, because he's, you know, quite old, at the end of his life; he has a lot of education; he's American; he's male. And I'm a young woman, Canadian from Saskatchewan, a farm girl; I'm just

new to so many things."

No, for Holmes, the role of Sarah is actually quite a gift. Not only is it meaty, but it also doesn't hold a lot of the typical trappings that make up other roles she could land.

"For me personally, and my age, and whatnot, a lot of roles out there are what they call ingénue—the young, sweet girl—and I like to not be sweet all the time," she explains. "Sarah is young and sweet, so it is ingénue, I guess, but in a different kind of way. Maybe because it's a two-hander, you can see that there's just that much more of a journey to go through. It's not about sexuality or anything—not that I have a problem with sexuality, but it is nice that it's just about intellect."

And while Sarah is certainly no

dunce, she does have her task cut out for her, working with the cantankerous old judge who'd rather correct her grammar than know anything else about her. And herein lies Holmes's proof that the critics of *Trying* are wrong, that the play is as much about Sarah's journey into adulthood as it is a resumé of the famous judge's life.

"She grows up a lot in the play," Holmes contends. "When you're up against someone who challenges you, challenges your intellect and makes you question yourself, then you become stronger in who you are and what you want to do. Sarah learns a lot about herself and becomes more confident and comfortable in her skin."

And that's a journey that mere sounding boards can't make. ▽

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Kanye West
- 5) **So Sick**  
Ne-Yo
- 6) **Because I Got High**  
Afroman
- 7) **My Humps**  
Black Eyed Peas
- 8) **Thunderstruck**  
AC/DC
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Don Omar
- 10) **Let's All Get Drunk**  
Afroman

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# The Blue Light shines on all that is compelling about Nazi filmmaker Leni Riefenstahl

DAVID BERRY / david@vueweekly.com

One of the reasons last year's *Capote* was such a good biopic was the fact that, rather than stretching the story from his crowning to his death bed, it focused on a single, defining moment of Truman Capote's life, and gave us a portrait of the artist through the pinhole of that moment.

The tendency of biographical tales is to do just the opposite, and if there's a flaw to be found in Mieko Ouchi's *The Blue Light*, it's that it goes too broad—we're given Leni Riefenstahl (a sublimely powerful Sandra M Nicholls) from one to 101, the scattering of moments from her life almost serving to distract from the questions that the play finds within them.

Tied together by an elderly Riefenstahl attempting to pitch a film to an ashamedly admiring studio executive (April Banigan), the play seamlessly weaves together bits of Riefenstahl's life, from her childhood to her landmark Nazi propaganda films to the de-Nazification trials that buried her career.

Throughout, we're never allowed to pin down just what Riefenstahl is: she is pointedly reminded from time

REVUE

TO APRIL 2

## THE BLUE LIGHT

WRITTEN BY MIEKO OUCHI

DIRECTED BY RON JENKINS

STARRING SANDRA M NICHOLLS, APRIL BANIGAN,

COLLIN DOYLE, JOHN KIRKPATRICK, DUVAL LANG

TRANSALTA ARTS BARN, \$17 - \$20

to time what kind of world she is living in, but at the same time seems to remain unaffected by it, although it's never entirely clear if it's a willful ignorance or an artist's aloofness.

The ambiguity is one of the play's best features—although, again, at times it seems to take a back seat to the need to timeline every significant event in Riefenstahl's life. The play is ultimately saved from feeling like a straight-ahead biography, though, by the roundly superb performances.

NICHOLLS NEVER SETS FOOT off the stage, but her charisma is powerful throughout, whether she's a headstrong naïf making her debut in cheesy adventure films or an unrepentant old woman facing down the disapproving glare of the modern world with steely eyes.

Her performance is matched by Duval Lang, who not only manages to



play Adolf Hitler as both grateful friend and bellowing paranoid, but also makes the transition to Walt Disney so naturally you almost begin to understand the vaguely fascistic overtones of

*Fantasia* (which is briefly discussed in a wonderful scene depicting the meeting of the two early film geniuses).

The fact that the demanded range is executed so perfectly helps to

ground the swelling emotion that builds across the play's expansive narrative

Riefenstahl—like Goebbels (John Kirkpatrick) and Hitler—is ultimately frailty human, and that frailty is what comes through, despite her flaws; her final speech swings from a broken-hearted lament for her brother, who died on the Russian front, to a roof-shattering proclamation of her own self-assuredness, however history has judged her.

It may occasionally get lost in its own milieu, but in the end, *The Blue Light* does hit what it aims at: a catastrophically human story, and a portrait of a woman who fascinates as much as she reviles. ▽

## The Skin of Our Teeth is a merry go around

TRENT WILKIE / trent@vueweekly.com

With a Pulitzer-winning allegorical play set on a revolving stage, one could think that the good folks at the Walderdale have bitten off more than they can chew.

But my bet, going on what I've seen of this year's "Family Values" season, is that they will get by with more than what the title may suggest.

*The Skin of Our Teeth*, directed by Alex Hawkins, is a tale within a surreal tale, focusing on the Antrobus family and their maid Sabrina. The symbolic growth of this 20th-century family recounts epochal events like the Ice Age and the Napoleonic Wars, and strives to reveal the cyclical nature of existence.

Thornton Wilder's play shatters traditional notions of time, while ambitiously causing us to look at the ongoing struggles of humanity. All this and it's funny, too.

HAWKINS SAYS the play is as surreal as they come, and, from his point of view, this is the best kind of theatre.

"I really like working in non-realistic, highly theatrical kinds of modes," Hawkins says. "I don't like working in realism."

Hawkins also enjoys working in an environment where the characters are

PREVIEW

TO APR 8 (8 PM)

## THE SKIN OF OUR TEETH

DIRECTED BY ALEX HAWKINS

WRITTEN BY THORNTON WILDER

STARRING BOB KLAKOWICH, JANINE HODDER,

JILLIAN PASCHEN

WALTERDALE PLAYHOUSE (10322 - 83 AVENUE),

\$12 - \$16

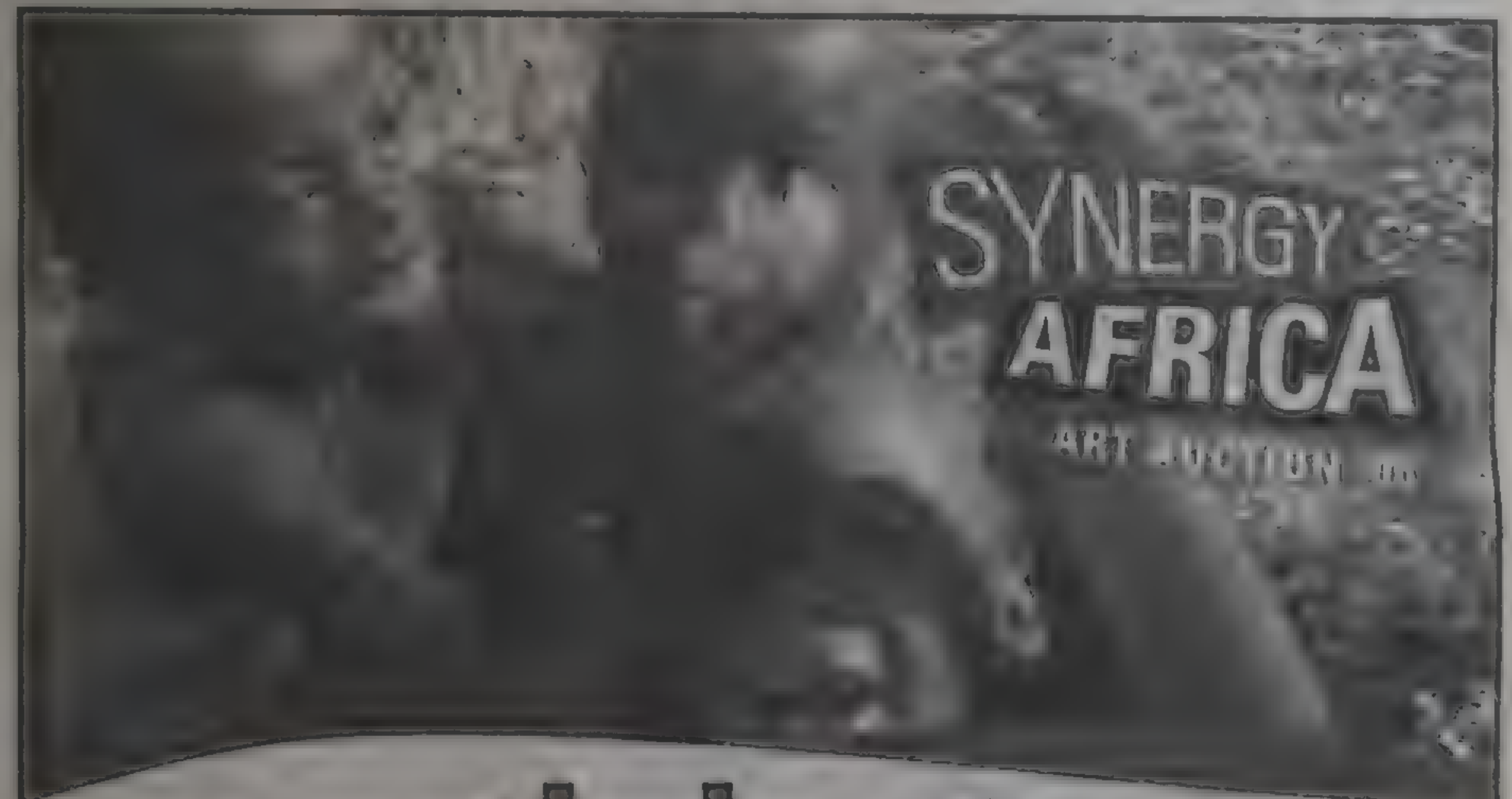
multifaceted and the pace is quick and tidy.

"The next thing happens right upon the heels of the first thing," Hawkins says. "It keeps things moving forward."

In an effort to translate that sense of motion for the audience, Hawkins opted to stage the production on a revolve, with the set taking the audience around the play's different scenes and periods, punctuating the changes of time with an almost tactile connection. And when one scene ends, another begins immediately, complimenting the circular nature of the play.

"Things are turning and cycling and rolling; this is the motif through the play," Hawkins explains. "They are not one-dimensional characters, and we see their layers revealed through the play. There are sinister elements, and we find the dark side, as well as the fun side."

Sounds like a ride. Be sure to bring your Graval. ▽



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# With Alice, Alberta Ballet goes underground

## LARGE-SCALE PRODUCTION INTRODUCES CHOREOGRAPHER EDMUND STRIPE TO ALBERTA

SARAH CHAN / sarah@vuwweekly.com

Ballet enthusiasts should hold on tight as Alberta Ballet takes them down the rabbit hole in their last production of the season, *Alice in Wonderland*.

With abundant magical realism, audiences will be re-introduced to the classic characters from Lewis Carroll's story, including Caterpillar, the Red Queen, Tweedledum, Tweedledee and, of course, the Mad Hatter.

Although dancer Blair Puente must sport a giant hat snug enough to stay put during all of the physical activity, he's completely captivated by his Mad Hatter role (and pleased enough that he does not have the challenge of dancing in a giant fat suit like Tweedledum and Tweedledee).

"I was picturing when the Hatter is leaning back with his pinkie out, and he's pontificating about tea," Puente says about settling into his role. "The hat was on, the voice was in, and out came the character."

The show's choreographer, Edmund Stripe, had little doubt, however, about Puente's ability to fill the, er, hat.

"I think [Puente] was born to be the Mad Hatter—he's perfect," Stripe says. "He has these wonderful movements, this wonderful expressive face. He's a natural comedian."

As is often the case, respect flows both ways.

"[Stripe] has used all his experience from his past 30 years of schooling and his professional career," Puente explains. "He has taken from thousands of sources and drawn from his actual vocabulary of dancing."

These two gentlemen make a good team because they both understand that in dance, you have the freedom to do and create anything, because your work isn't bound by words.

*ALICE IN WONDERLAND* is a huge undertaking, sharing many similitudes in size and scope with

PREVIEW

MAR 31 - APR 1 (8 PM)  
**ALICE IN WONDERLAND**  
CHOREOGRAPHY BY EDMUND STRIPE  
PERFORMED BY ALBERTA BALLET  
JUBILEE AUDITORIUM, \$34 - \$83.25

*The Nutcracker*. The company is using all of its 25 dancers and then some, with over 40 characters and 100 costumes.

Stripe recalls that when artistic director Jean Grand-Maitre first looked at what Stripe had in mind, he noted what a big and bold production was unfolding—something on the same scale as a Broadway show.

Puente adds, "It's a large production, but that's part of the mandate of the company, to try to be a national company."

"We're trying to do bigger and better things, better being the first focus," Puente continues. "It's a unique challenge trying to get twice the cast, but so far, it looks like we've been up to the challenge."

One of the other challenges was choosing the show's music, and Stripe opted for a wide range of composers to set the work to, including impressionists such as Ravel and Debussy mixed in with Walton, Percy Granger and Shostakovich.

"I tried to find composers who wrote a lot [for] film," Stripe explains, "I was very much drawn to those composers who could paint pictures with their music. In the cases of Ravel and Debussy, they conjure up all sorts of stories and images in my head."

*Alice in Wonderland* is Stripe's first full-length production in Alberta, and when he likens the process of staging it to having a child, his anticipation is palpable.

"The great thing for me, as a choreographer, is that anything goes," he says. "This gives me huge reign to unleash upon the audience." ▽



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**ALICE IN WONDERLAND: ALBERTA BALLET** Jubilee Auditorium, 11455-87 Ave (451-8000) • Presentation of Lewis Carroll's tale with Edm and Stripe (choreographer), the Edmonton Symphony Orchestra, dancers Laetitia Clement and Christopher Gray, and Christopher Gray and Igor Stravinsky as the White Rabbit • Mar. 31 (8pm), Apr. 1 (2pm) • Tickets available at TicketMaster

**FLAMENCO AT THE BASIN IS A DANCE PRODUCTION'S** Festival Place, 100 Festival Way, Sherwood Park (439-6960/451-8000) • A Middle Eastern dance recital featuring Isokan Africa, and African drummers and dancers • Apr. 3 (7:30pm) • \$15/adult/\$20 (door) at ISIS Dance Productions, TicketMaster

**JALEOS: THE PASSION OF FLAMENCO** (Lions Banquet Rm, 8700-84 St, Fort Saskatchewan (451-8000)) • Featuring flamenco dancer Julia Molina • Fri, Apr. 7 (6pm) • \$40

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**BEARCLAW GALLERY** 10403-124 St (492-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash

Portras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

**CAELIN ARTWORKS** 4728-50 Ave, Wetaskwin (780-352-3519 1-888-352-3519) • Open: Mon-Fri, 9:30am-5:30pm, Sat: noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

**CEYRIS ARTS VISIONS OF LANDSCAPE AND SKY** (461-3427) • Group show featuring artworks by members of the gallery • Until Apr. 5

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm • **MY FAMILY, MY SELF:** Contemporary portraits • Until Apr. 30

**COLLECTIV CONTEMPORARY ART AND DESIGN** 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30pm, Sat 10am-6pm, Sun 12-4pm • **VALENTINE'S DAY SHOW:** New artworks by Valery Goulet, Genevieve Dionne, Ben Skinner, Curtis Allan, Andy Warhol, Glenda Dennis, Adrean Koleric, Karen Pentland, Vicki Sather, Grant Wilem, and Rob Buttery

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • Open: Tue-Fri 9:30am-5:30pm • **TWO PATHS:** New artworks by Saskatchewan artist Will Perreault • Mar. 30-Apr. 15 • Opening reception: Thu, Mar. 30 (5-7pm)

**EXTENSION CENTRE GALLERY** 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Thu 8:30am-3pm, Fri 8:30am-4:30pm, Sat 9am-noon • **IMPRESSIONS OF EGYPT:** Pen and ink drawings by Sharon Fitzsimmons; until Apr. 5 • **THE INTRIGUE OF THE BADLANDS:** Artworks by E. Elaine Andersen, Apr. 7-19, opening reception: Fri, Apr. 7 (6-9pm)

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • **AD PARNASSUM:** Artworks by various Harcourt artists; until Mar. 31 • Artworks by James Davies; Apr. 8-30

**GALLERY AT MILNER** Stanley A. Milner Library, 7 Sir Winston Churchill Sq • **DA CAPO: SCENES FROM A RAW PALETTE:** Paintings by Laurie MacFayden • Until May 1

**GREENLAND GARDEN CENTRE** Hwy 16 E, Cloverbar Rd (922-3179) • **THE EMERGING ARTISTS' SOCIETY OF ALBERTA:** A variety of artworks by local emerging artists • Apr. 1-2

(10am-4pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • **Main Gallery:** *FELD WORK:* Installation by Clint Wilson; until Apr. 13 • **Front Room:** *MICROSCAPES:* Artworks by Jeka Arnold; until Apr. 13

**JASPER YELLOWHEAD MUSEUM AND ARCHIVES** Pyramid Lake Rd, Jasper (780-852-3013) • **Main Gallery:** *HOUSEBROKEN WALL CHAMPIONS:* Acrylic graffiti and street influenced paintings by Tristan Overy; until Apr. 2 • *THE BODY SPEAKS:* Mixed-media artworks by Claude Boocock and Jenny Clark, Apr. 7-23 • **2nd Gallery:** Mixed-media artworks by Nailia Minnebaeva, until Apr. 2 • *ILLUMINATION AND THE HUMAN FORM:* Artworks by Janine Bednarski; Apr. 7-23

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave (433-5262) • Featuring artworks by Neil Farolan; until Apr. 6 • Decoupage and paper tole by Millard Foster; Apr. 10-May 4, Sat, Apr. 15 (10am-4pm); opening reception: Apr. 12 (6:30-8:30pm)

**JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Myrna Wilkinson, Elizabeth Hibbs, Glenda Beaver, Raymond Chow, Wendy Risdale, and others • Through April

**JOHNSON GALLERY (NORTH)** 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Norval Morrisseau, Audrey Pfannmuller, Ted Hesketh, pottery by Linda Nelson • Through April

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • *IN THE SPIRIT OF TIBET:* Virginia Penny (curator) featuring photographs, objects and book of poetry; until Apr. 2 • **UAH 100th Anniversary:** Apr. 8-May 7

**MCPAG** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THREE MUSES:** Pat Strakowski, Liv Pedersen, Ilse Anyas-Salkauskas; until Apr. 20

**MUSEE HERITAGE MUSEUM** 5 St. Anne St (459-1528) • Open: Mon-Sat 10am-5pm; Sun 1-4pm • **NORTHERN FOCUS:** Robert J. Flaherty's photographs of Canada's Arctic

Peoples, 1910-1914 • Until Apr. 29

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollery Gallery 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **KIDZART:** Until Apr. 24

**PLANET ZE DESIGN** 10055-80 Ave (428-3499) • Open Wed-Fri 1-5pm; Sat 3:30-7pm • *DESIGN STUDIES GRAD SHOW:* Apr. 3-8 • Opening reception: Thu, Apr. 6 (7-10pm) • Open: Apr. 3-5 (noon-7pm); Apr. 6 (noon-5pm, 7-10pm); Apr. 7 (noon-5pm); Apr. 8 (noon-4pm) • opening reception: Apr. 6 (7-10pm)

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • *EXTRA ORDINARY:* Artworks by Beth Pederson, Danielle Rice and Nicole Thiessen • Until Apr. 8

**REYNOLDS-ALBERTA MUSEUM** 14th Fl of West Tower, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • *LIFE AND TIMES OF THE MOTORCYCLE:* Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

**ROYAL ALBERTA MUSEUM** 12845-102 Ave, www.royalalbertamuseum.ca • **PYSANKY! THE ART AND PASSION OF CHESTER KUC:** Until May 7

**ST. GEORGE'S AMERICAN CHURCH** 11111-80 St, St. George • *SPRING ART SHOW:* Artworks by Fort Saskatchewan Art Society • Apr. 7-9 (Fri 5-9pm, Sat 10am-5pm, Sun 2-5pm)

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *AS ABOVE, SO BELOW:* Watercolour landscapes by Robert Sinclair • Until Apr. 11

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • *BIND:* Printworks by Calgary artist Linda Carneiro • Until Apr. 8

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Wed, Fri 10am-6pm; Thu 10am-8pm; Sat

CONTINUES ON PAGE 27



# Local artist's Impressions of a mythological place will have you walking like an Egyptian

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

When Sharon Fitzsimmons was a little girl, she used to love to gaze transfixed at the old-time illustrations in children's storybooks; they transported her to a magical world.

"I used to look and look at these pictures," she recalls with a sigh. "They added another dimension to the story, added detail that was not there."

But her imagination was fuelled by much more than books. Fitzsimmons also came from a storytelling family.

"Telling stories was a family tradition," she explains. "We have done this for many generations." And as we all do, Fitzsimmons used to see the pictures flash in her mind as she listened.

Those early experiences have deeply shaped her adult years. Fitzsimmons not only became a writer (documentary stories in the daytime, and fiction stories for herself in the evenings)—she was also drawn to visual expression.

Her first exhibition of drawings, **Impressions of Egypt**, is a remarkable collection of illustrations straight out of a beautiful old storybook—only one that has never been written.

This series of small pen-and-ink drawings takes us on an adventure to a mythical Egypt. Not the noisy, grimy streets of modern-day Cairo, but a place of the imagination where wide-eyed, child-like wonder can still happen.

REVUE

TO APR 5  
**IMPRESSIONS OF EGYPT**  
DRAWINGS BY SHARON FITZSIMMONS  
EXTENSION CENTRE GALLERY (U of A)

**EVEN THOUGH** these drawings are done mostly from Fitzsimmons's imagination, they are all based her 10-day experience with the streets and the people of Egypt. This trip she took with her husband in 2004 was completely different from anything she'd experienced before.

Fitzsimmons rode a donkey across the Valley of the Kings and glided in a boat along the Nile. Throughout the trip, she carried her sketchbook and her camera, and recorded the wonders of the strange world she suddenly found herself in: the women draped in black chadors, the flickers of shadows in ancient alleyways and the milling crowds filled with spellbinding characters.

"We were newcomers in a new land," she explains. "It was like a child looking at the world. There was so much happening. It was hard to understand, so we put our imaginations to it."

And as her imagination took flight, Fitzsimmons tried to capture each moment of wonder in her sketchbook, enchanted moments like the morning when she woke up early, when it was still dark, to climb up Mt Sinai.

"We were going up the trail, then

suddenly [as the dawn lit] I realized that there were camels beside us all along," she recalls. "They were so quiet."

The ghostly camel appearing out of the darkness became one of the subjects in her drawings. But such sights that filled her with wonder were everywhere: every winding back alley, every ancient doorway that led to countless other doorways, held layers upon layers of stories.

"I went to a place where there is such a rich culture, so much that has happened for thousands of years, so many stories," she says. "That's true with any place. We have mysteries in our own landscape, but it's sometimes easier to go to a foreign place and see with fresh eyes."

**IT IS EASY** to lose sight of the stories in a familiar city. Stones have no stories to tell, streets are just there to get us to somewhere else and we don't have time to ponder the rich characters on the streets of Edmonton—at least, not until we see a show like the one by Fitzsimmons.

In her work, we can hear the sound of a parent's voice telling stories bringing back wonder to the mundane. These small pen-and-ink drawings take us back to such childhood moments, like the long evenings when Fitzsimmons, as a little girl, lost herself in her artwork.

"I used to tell myself stories as I drew," she recalls. "On some level, I am still doing that." ▀



## CONTINUED FROM PAGE 26

10am-5pm • **EXPRESSIVE ABSTRACTIONS** • March and April

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm • **INTERIORS**: Artworks by Ann Haessel, Tammy Saliz and Kevin Law • Until Apr. 14

**VANDERLEUE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • **NEW WORKS**: Sculptures by Ken Macklin; paintings by Phil Darrah, Robert Scott, James Walsh, Amy-Claire Huestis, and Robert Wiseman • Artworks by Herald Nix; opening: Apr. 7

**WALTERDALE PLAYHOUSE THEATRE LOBBY** 10322-83 Ave (432-7357) • **THE IMAGINARY WORLD OF EDITH EICHNER**: Paintings by Edith Eichner • Until Apr. 8 (one hour before curtain for the play *The Skin of our Teeth*)

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Landscape paintings by Bev Rodin • Opening reception: Sat, Apr. 8

**WORKS GALLERY** Commerce Place, Main Fl, 10150 Jasper Ave (426-2122) • Open: Mon-Fri noon-5pm • **KNOT IN TIME**: Artworks by Eric Burton, Annie Macrae, and Stephanie Jonsson • Until Mar. 31 • Closing reception: Mar. 31 (7-10pm)

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave (423-3487) • Book launch of Garry Ryan's new book *The Lucky Elephant Restaurant*. R.F. Darion will be talking about her third Staff Sergeant Dan Laurensen mystery coming out later this spring; Thu, Mar. 30 (7-30pm) • Canadian Authors' reading series: Readings by Thomas Trofimuk, author of *The 52nd Poem*, and poet and essayist Diane Buchanan; Tue, Apr. 4 (7-30pm); free • Historian David Leonard shares his stories of the Peace River country in his new book *The Last Great West: The Agricultural Settlement of the Peace River Country to 1914*; Thu, Apr. 6 (7-30pm) • Young Poets: Students will perform their poems; Sun, Apr. 9 (2pm)

**BLUE CHAIR CAFÉ** 9624-76 Ave • Story Slam. Writers read or perform their own story • 3rd Wed ea month (8pm/7pm sign-up) • \$5 donation/pass the hat

**CITY ARTS CENTRE** 10943-84 Ave (433-2932) • **TALES** story tellarounds • 2nd Fri each month • April's Tellaround has been moved to Fri, Apr. 7 (8-10pm) • \$3

**KASBAR LOUNGE** Yianni's Taverna basement, 10444-82 Ave • Rock the Kasbar: open-stage spoken word featuring various readers with the Raving Poets Band • Every Wed (8pm) • Until Apr. 26

**MACEWAN'S CENTRE FOR THE ARTS** 10045-1-56 St. Cafeteria • Reading by Steven Haighton, author of *Afterlands* • Thu, Mar. 30 (9-30am) • Free

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**MYER HOROWITZ THEATRE** SUB, U of A Campus • Spoken word with Jello Biafra • Sun, Apr. 9 (7pm) • Tickets available at Blackbyrd, Megatunes, Listen

**STANLEY MILNER LIBRARY** (423-3487) • A premiere showing of Real Girls Media's documentary *Between the Stones and the Ocean: A Portrait of Rudy Wiebe*. Rudy Wiebe will be signing books following the screening • Wed, Apr. 5 (7pm) • Free

**UNIVERSITY OF ALBERTA** Rm 122, Education South Building (458-4662) • Pushing the Poem Off The Page With Sheri-d. Fri, Mar. 31 (8pm). Fri free (member/first time guests)/\$10 (non-member) • High Performance Performance: Open your mind to the possibilities of the imagination which inspire you to write freely; Sat, Apr. 1 (9-30am-4pm), \$30 (member)/\$60 (non-member)

**UPPER CRUST** 10909-86 Ave (433-2932) • Andersen and the Grimms: Celebrating Hans Christian Andersen Day, a storytelling café featuring Pearl-Ann Gooding, Bethany Ellis, and Jennie Frost • Thu, Apr. 6 (7-9pm) • \$5

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8-10pm, Fri 8-10pm, Sat 8pm and 10-12pm • Lamont Ferguson, Apr. 6

**THE COMIC STRIP** 1646 Bourbon St, WEM 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10-12pm, Sat 8pm and 10-12pm, Sun 8pm • Host of CMT *Summer Games* Pat Dixon with Lars Callicou and Paul Brown, Mar. 30-Apr. 2 • Hit Or Miss Mondays: amateurs and professionals. Mon, Apr. 3 • Round 3 of Edmonton's Search for the Funniest Person with a Day Job. Hosted by Paul Brown, Tue, Apr. 4 • Improv in the Evening with the Second City Improv Players along with the Fresh Faces of Stand Up, Wed, Apr. 5 • Jeff Foxworthy, Reno Collier with MC Lars Callicou and guests Apr. 6-9

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10-12pm, Sun 8pm • Wed: Disgruntled employee night, and amateur night with a professional headliner, \$5 • Glenn Ottaway, Matthew Helson, Kerry Unger; until Apr. 2 • Dustin Diamond ("Screech" from "Saved by the Bell") Sat, Apr. 1

## THEATRE

**BIGGER THAN JESUS** Citadel Rice Theatre, 8928-101A Ave (425-1820) • A funny and poignant multi-media Mass that questions the mysteries of life and the historical and modern viewpoints on Christianity, starring Rick Miller and directed by Daniel Brooks • Apr. 5-23

**BITCHES—PART 1: A WOMAN'S FURY** TransAlta Arts Barns Studio A, 10330-84 Ave (420-1757) • The first part of the Bitches Trilogy, by Jason Chinn, gives a fresh perspective on the ordinary and mundane. Sue Stanley struggles with the monotony of a white-collar job and uninteresting co-workers, only to begin a fateful journey into the unrelenting abyss of madness • Apr. 5-8 (8pm), Sat, Apr. 8 (2pm and 8pm) • \$10 at TIX on the Square, door

**THE BLUE LIGHT** Westbury Theatre, TransAlta Arts Barns 10330-84 Ave (477-5955) • By Mieke Ouchi, presented by Workshop West Theatre • Leni Riefenstahl—a dancer, actor, photographer and a filmmaker—was best known as the director of *Triumph of the Will*, a film of the Nazi Party rally, and *Olympia*, an account of the 1936 Olympics in Berlin. Was she a pawn of the Third Reich or a naive documentarian? • Until Apr. 2 (Tue-Sat 8pm, Sun 2pm) • \$20 (adult)/\$17 (student/senior) available in advance at TIX on the Square, Two-For-One Tuesdays

**CHIMPROV** Varscona Theatre, 10329-83 Ave (433-3399) • Comedy improv every Sat 11pm (except last Saturday of the month)

**COME BLOW YOUR HORN** Mayfield Dinner Theatre Mayfield Inn, 16615-109 Ave (483-4051) • Neil Simon's hit comedy • Until Apr. 9

**DIE NASTY** Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen, intrigue, passion and shennanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) until May 29 • \$10 (door)

**EVERYBODY LOVES RAY'S MOM** Jubilations Dinner Theatre, 8882-170 St (484-2424) • A successful sportswriter Ray Bantone, lives with his wife, Debra. So what happens when Ray's Mother Marie announces that they all are going to have to live together under one roof? • Until Apr. 2

**FAMOUS PUPPET DEATH SCENES** Catalyst Theatre, 8529 Gateway Blvd (420-1757) • Created and performed by Calgary's Old Trout Puppet Workshop • Apr. 5-9 (8pm) • \$21 (adult)/\$16 (student/senior) at TIX on the Square Catalyst Theatre • Catalyst Salons: Liz Nicholls in an informal discussion with the Trouts about art, life and the creative process on Fri, Apr. 7 (431-1750)

**IMAGEPALOOSAI** Jekyll and Hyde Pub, 10610-100 Ave (420-1757) • A grab-bag of entertainment that may or may not contain some of the following: one-act plays, short pieces, musical numbers, performance art, live animals, high-wire acts. Warning: may contain nuts • Mar. 30-Apr. 8 (no show Sun-Mon) (8pm curtain) • \$13 (Tue-Thu)/\$16 (Fri-Sat) at TIX on the Square, door

Sat) at TIX on the Square, door

**SCENES FROM AN EXECUTION** Timms Centre, 87 Ave 112 St, U of A (492-2273/420-1757) • By Howard Barker, presented by Studio Theatre, and directed by Kathleen Weaver. A brilliant and defiant female artist is commissioned by the State to create a painting to commemorate a momentous military battle • Mar. 30-Apr. 8 (8pm, no show Sun) • \$8-\$20 at TIX on the Square, matinee: Thu, Apr. 6 (12-30pm)

**THE SKIN OF OUR TEETH** Walterdale Playhouse, 10322-83 Ave (439-2845) • By Thornton Wilder, directed by Mike Hawkins • Mr. and Mrs. Antrobus (and the kids, and the maid) struggle to re-invent the perfect suburban life. But it's hard to run a household when the Ice Age is at your doorstep and the dinosaurs keep getting in the livingroom • Until Apr. 8 • \$14 \$16 (adult)/\$12-\$14 (student/senior) at TIX on the Square

**THEATRESPORTS** Varscona Theatre, 10329-83 Ave (448-0695) • Rapid Fire Theatre weekly insane improv show every Friday at 11pm • \$10

**THREE DAYS OF RAIN** Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • By Richard Greenberg, presented by Shadow Theatre. Three young people try to unravel the truth behind their fathers' legacies, a mother's madness and the crucial "three days of rain" that changed the course of their lives • Until Apr. 2 (Tue-Sat 8pm, Sat-Sun 2pm) • Tue-Thu 8pm, Sun 2pm, \$16 (adult)/\$13 (student/senior) Fri-Sat 8pm • \$20 (adult)/\$17 (student/senior), Sat 2pm. Pay What-You-Can, Two-for-one Tue • Tickets available at TIX on the Square

**TRYING** Citadel Shocher Theatre, 8928-101A Ave (425-1820) • By Joanna McClelland Glass, based on a true story. It's 1967. Judge Francis Biddle—Attorney General of the US during the Roosevelt administration and America's Chief Justice for the Nuremberg Trials—is old, irascible and dying. Today he has to break in yet another new secretary. A tribute to the unlikely friendship between a brilliant legal giant and a plain-spoken young woman from Saskatchewan • Until Apr. 16



Camille Paglia:  
the next great  
film critic?

# Metro's spotlight Coen-cides with zany humour and, of course, the Dude

## FLICKS THE MOVIEGOER

When I first saw *Basic Instinct* back in 1992, I loathed it instantly, right from the gratuitous icepick murder that got the film off to such a lurid, bloody start.

Joe Eszterhas's screenplay seemed like nothing more than a retread of the audience-toying games he played his scripts for *Jagged Edge*, *Music Box* and *Betrayed*, and Paul Verhoeven's direction seemed like the epitome of vulgar Hollywood moviemaking, all slick surfaces and porno-chic titillation. I couldn't imagine a worse movie.

Now, with *Basic Instinct 2* opening this weekend, I can't imagine how a sequel could possibly hope to be a better film.

What changed my mind was listening to the audio commentary on the "special edition" *Basic Instinct* DVD (the one that came with a "collectible" icepick-shaped pen) by Camille Paglia, whose motor-mouthed critiques of feminist orthodoxy and passionate endorsements of Madonna made her one of the most entertaining and refreshing public intellectuals of the '90s—indeed, her popularity peaked at almost exactly the same time that *Basic Instinct* was released in theatres.

I have no idea how Paglia landed this DVD gig—to my knowledge, it's the only audio commentary she's ever done, even though her combination of wit, intelligence and appetite for pop culture (not to mention her background as a university lecturer) make her perfect for the job. Could it be that she called up the studio herself? Did she hear the film calling to her, asking her to leap to its defence?

**SHE DOES AN EXCELLENT JOB** of it. Paglia spends much of her commentary simply describing what we're already seeing onscreen, but she describes it in a way that demonstrates just how perfectly executed the film's visual plan is, how meticulously Verhoeven develops out the story's themes of male versus female power and how extraordinarily Sharon Stone plays the film's femme fatale, the cool, discomfitingly self-possessed novelist/psychopath Catherine Tramell. She shows you the great movie that was right in front of your eyes the whole time.

Paglia has never worked as a movie critic, but the unapologetic confidence with which she expresses her opinions—the total lack of embarrassment with which she celebrates a movie that is widely thought of as camp—should serve

BRIAN GIBSON / brian@vueweekly.com

Unlike many of the Coen brothers' characters—two-faced sad-sacks or triple-crossing low-lives right up until the bloody end—I'll come clean from the start.



I think Joel and Ethan, the Minnesotan Jewish siblings listed as one pseudonymous editor (Roderick Jaynes) in their movies' credits, are among the most spirited, imaginative American filmmakers around.

Recently, though, the "two-headed director" lost his way. After nine damn-fine films in 17 years, from chillingly existential puzzlers (*Barton Fink*, *The Man Who Wasn't There*) to charmingly offbeat comedies (*The Hudsucker Proxy*, *O Brother Where Art Thou?*), plus their most acclaimed, close-to-home film (*Fargo*) thrown in for good measure, the fraternal force made the below-par *Intolerable Cruelty*, then the forgettable remake *The Ladykillers*.

So Metro Cinema's presentation of the duo's first three films (*Blood Simple*, *Raising Arizona*, *Miller's Crossing*) and their mid-career cult classic (*The Big Lebowski*, duh) in a retrospective this weekend—though the showings are, unfortunately, not in chronological or thematic order—is a welcome, big-screen look back at a time when the fantabulous, editing-writing-directing-producing Coen Bros were flying high.

**BLOOD SIMPLE** (1984) is a shot glass of neo-noir served up with ice-cold cool. Snapshots of the flat, dry landscape immerse you in Texas as quickly as viewers tumbled into the white blanket of a North Dakota winter a dozen years later in *Fargo*.

Here, a grisly gothic tale of miscommunication, mistaken identities, and murder oozes from a tightly-wrapped, James M Cain-ish plot as Coen-esque, seedy men botch pathetic, ugly crimes.

It all starts when beady-eyed bar owner Julian Marty (a glowering Dan Hedaya) employs a shifty PI (M Emmet Walsh) to confirm that his bored wife Abby (a wide-eyed Frances McDormand) is sleeping with his employee Ray (John Getz).

In a remarkably assured debut, terse dialogue, criss-crossing shadows and Barry Sonnenfeld's wide-angle tracking shots build the menace. The film's darkened places (especially the back room of the bar, its desk below a slowly whirring fan)



RADNESS!

FRI, MAR 31 - MON, APR 3 (9:10 PM)  
**COEN BROTHERS SPOTLIGHT:**  
MILLER'S CROSSING, THE BIG LEBOWSKI,  
RAISING ARIZONA, BLOOD SIMPLE  
DIRECTED BY JOEL COEN, ETHAN COEN  
METRO CINEMA, \$8

and nightmarish moments (the scrape of a shovel on blacktop, heavy footsteps on floorboards) infuse *Blood Simple* with portentous power.

Coen and Coen's elegantly minimalist thriller is capped by an eerie climax that echoes Hitchcock (the telescope of *Rear Window* becomes a gun sight, the *Psycho* drain shot is turned into a zoom-in on the underside of a sink).

**RAISING ARIZONA** (1987) moves two states over but seems a world away from the shimmering tension of *Blood Simple*.

The film zips off to a zany start, crash-banging through the courtship between career thief H I McDonough (a wild-haired Nicolas Cage) and police officer Edwina (Holly Hunter as the most determined mother ever). The humour flies from all directions.

Hi and Ed, those sweetly naïve, oddly erudite protagonists found in most Coen films, soon kidnap one of an Arizona family's newborn quintuplets.

Thanks to a cartoonish world of speedy Shakicam shots, baby POVs and quick cuts, this is a madcap Bonnie-and-Clyde-and-a-Baby-meets-Mad-Max chase film-farce by two young filmmakers off their Ritalin.

The story also razes nuclear fami-



ly values in a satiric meltdown that catches uptight Reaganites, a helion-raising, open-marriage couple and backseat parents in its withering blast. All this, plus cinema's greatest diaper-shopping chase scene.

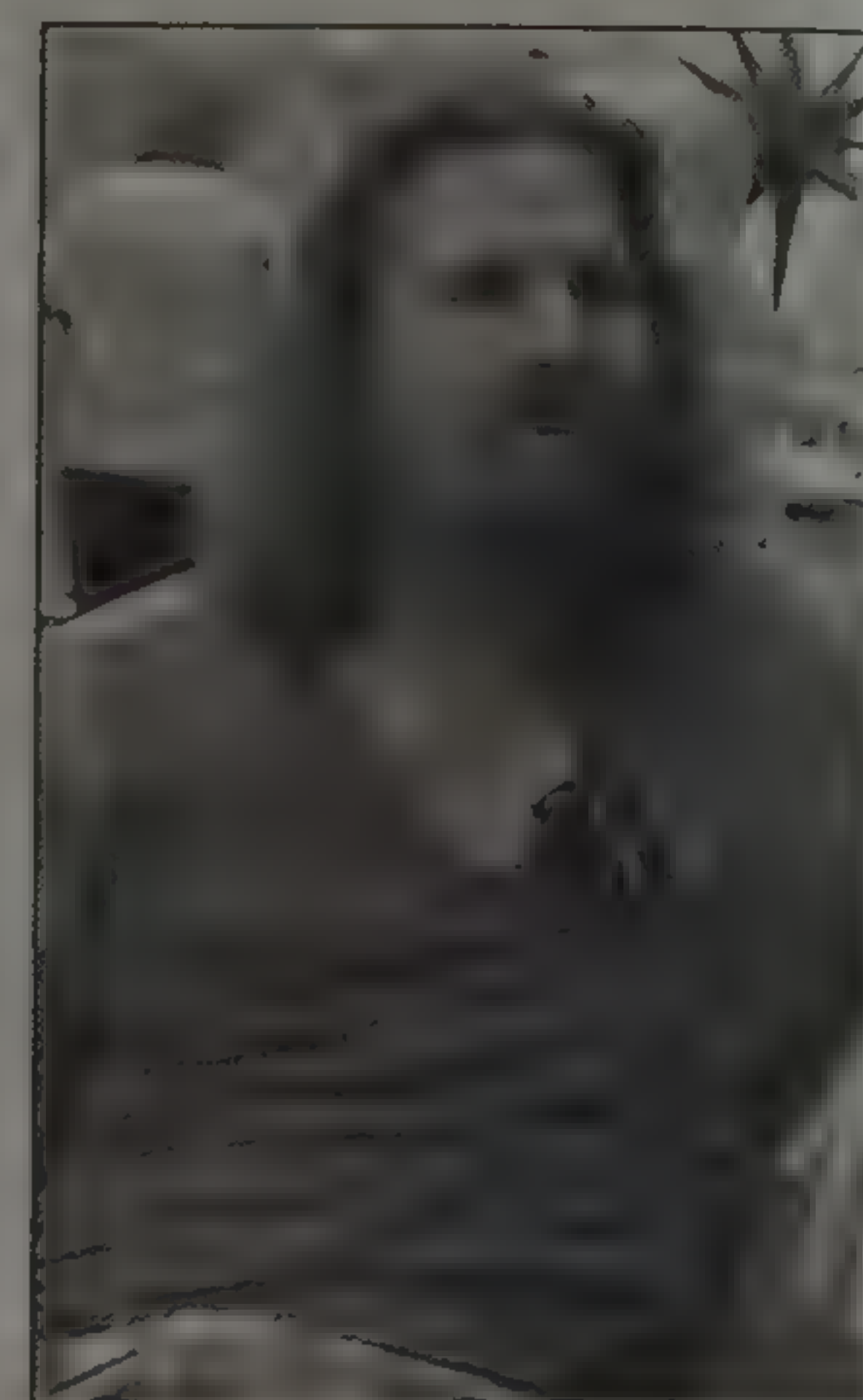
**IN YET ANOTHER** change of pace, the Coens followed up *Raising Arizona* with the Louisiana-shot *Miller's Crossing* (1990), a grand mob epic that mixes blood-red violence with the fading sepia of melancholic regret.

Splashing the darkness and deception of *Blood Simple* onto a larger canvas, this Prohibition-era drama is self-consciously mythic, hauntingly stylized and oddly poetic, even in its sudden eruptions of violence.

There's another great, fiery dame in Marcia Gay Harden's Verna Birnbaum, along with her snivelling, scheming brother Bernie (John Turturro)—the first of a few disturbingly unsympathetic Jewish characters in the Coen canon.

And stubbornly straight-shooting, hard-drinking Tom Reagan (Gabriel Byrne) dukes it out with the best of the Coens' jaunty, jabbing dialogue. There's Jon Polito's splenetic, pop-eyed turn as Johnny Caspar and regular composer Carter Burwell's moving score.

Beyond the lyrical tableaux—the shadow-laced image of a boy and his dog finding a corpse in an alley; mob boss Leo (Albert Finney) coolly escaping his blazing home and picking off assassins in his pyjamas and slippers as "Danny Boy" still plays on the gramophone; Sonnenfeld's tracking shot of a tommy-gun battle



between cops and mobsters—lies a reflection on honesty and friendship in a world where everyone seems to be bluffing, grifting, or secretly angling for power.

**LET'S AMBLE ON** to the Coens' apparently unambitious film, *The Big Lebowski* (1998), set in LA during the Gulf War.

A cowboy-narrated tale about a weed-smoking slacker caught up in a kidnapping hoax may seem like a bad idea on rolling paper, but the brothers—thanks in part to hilarious turns by Jeff Bridges as "the Dude," John Goodman as his faux-Jewish Viet-vet buddy and John Turturro as scowling 10-pin fiend Jesus—out-shrug, out-slack and out-charm any skeptics with a film that will long abide.

So drink a White Russian shot every time the Dude says, in his inimitable, everything-is-copacetic way, "man." Our cheerfully hapless non-hero endures car bashings, toilet- and ferret-related indignities, one crotch-hit-by-lit-joint-while-driving accident, two pretentious *artistes* and three avid nihilists.

Toss in some inspired reefer visions, some hilarious takes on (or maybe tokes under the influence of) Chandler and *Chinatown*, and scenes that do for bowling ... well, okay, maybe even the brothers can't make bowling itself exciting.

But in the Coens' cinematic universe, there are plenty of fancy, pee-stained tapestries (after all, they "tie the room together") to be spun out of taut storylines, sparkling patter and colourful characters. ♥

CONTINUES ON PAGE 32



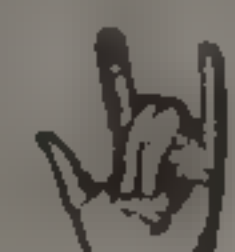


# The Sun shines bright on oddness of Japan's WWII Emperor Hirohito

MOVIE ROUNDS OUT A TRILOGY OF FILMS ABOUT 20TH CENTURY DICTATORS

JOSEF BRAUN / josef@vuwweekly.com

The third and most compelling instalment of director Aleksandr Sokurov's series about men of power, *The Sun* offers a portrait of Japan's WWII Emperor Hirohito that's every bit as idiosyncratic and surreptitiously iconoclastic as the filmmakers' previous brushes with Lenin (*Taurus*) and Hitler (*Moloch*).



THIS ROCKS

These films are not concerned with the wide canvasses of history, biography and politics, but with psychology, the theatre of personality and the tension between the unruliness of excess power and the limits of a single, fragile human body.

Although the gauzy effects of mist, muted colours and soft focus that cast such a distancing veil (and occasionally all-too-hypnotic spell) over *Moloch* and *Taurus* are largely absent here, and the scene has shifted from quieter, comparatively innocuous moments within the subjects' lives to a moment of tremendous historical significance, the strategy is essentially the same.

Isolation and privacy allow Sokurov's floating cameras to penetrate the nearly airless houses of control to spy on leaders while stripped of ceremony and the illusions of certainty and purpose.

Not one for speeches, spectacles, bugle marches or the thundering drums of war, Sokurov takes almost perverse pleasure in rendering these figures in a total vacuum of grandeur.

FOREIGN

FRI, MAR 31 - MON, APR 3 (7 PM)  
**THE SUN**  
DIRECTED BY ALEKSANDR SOKUROV  
WRITTEN BY YURI ARABOV  
STARRING ISSEI OGATA, ROBERT DAWSON

**YET THE HIROHITO** of *The Sun* is presented with a disarming sort of sympathy.

Living out his final days as a literal supreme being (as Japan's emperor was then considered to be), Hirohito, in a brilliantly repressed, contradictory, even touching performance by Issei Ogata (*Yi-Yi*), seems to preoccupy himself with his personal interests in American film stars, family photos, composing haiku and marine biology more than with his nation's defeat and the looming question of whether or not his people should commit mass suicide.

Hirohito seems oblivious to key aspects regarding the global drama he's been an intrinsic part of, going as far as denying his involvement in the plan to attack Pearl Harbor while having a very weird dinner date with US General Douglas MacArthur (Robert Dawson).

The comedy that arises in *The Sun* results not from satire but from the juxtaposition between the view from the tower versus the view from the battleground, the abstractions of nationalistic and personal myth versus the pathology and consequence of war-making, that is at the very heart of Sokurov and Arabov's concerns.

Of course, a lot what makes *The Sun* such a richly rewarding experience are the bizarre fragments of character development and *mise en scène* that seem to have slipped past the guardians of any rigorously coherent artistic/polemic agenda.

There's the way Ogata soundlessly forms words with his mouth like he's letting cries of anxiety clumsily escape in the hopes that no one will notice, or the way Sokurov begins the film using disorienting fast dissolves within a scene where a sharp cut would have seemed perfectly adequate.

The Wagnerian music that bubbles up from the impeccable, nearly subliminal soundscapes that wallpaper scenes in the sealed imperial bunker, and the haunting scenes of winged sea creatures dropping bombs on Japanese cities of paper and wood, seem to amalgamate Hirohito's interior image lexicon into dreams of disaster, seen through a child-like lens of terrifying fantasy.

For all its control, however, *The Sun* features moments that startle and amuse.

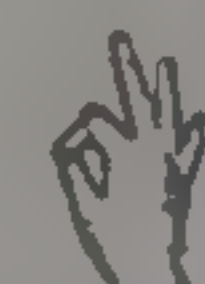
The film benefits from an approach of illuminating the past rarely seen in film. Hirohito's open descent into the realm of mortals signifies a sort of liberation for his people that contemporary Western powers seem at a loss to understand.

But it is a moment of transition that provides an important counterpoint to the 20th century's pervading air of doom. ♥

## Moshe and Mali can't escape a criminal past

CAROLYN NIKODYM / carolyn@vuwweekly.com

Moshe Bellanga (Shuli Rand) is a self-described lump of sadness, because he and his wife of five years are childless and broke.



THIS IS OK

To top it off, the festive Jewish holiday of Succoth is just around the corner, and he has no money to buy the food or materials for blessings, let alone the Succah (a temporary dwelling that commemorates those used when the Jews left Egypt).

Set in Jerusalem, *Ushpizin* reveals the Orthodox Jewish belief and faith, but at its heart, the film's characters also face challenges more universally human: how to be a good and solid citizen.

See, Moshe wasn't always so righteous and devout—his past is peppered with drinking, fighting and lying, and all of the people who come with that lifestyle.

And when a couple of those unsavoury associates break out of prison, they come knocking on his door looking for a place to stay.

**MOSHE'S WIFE**, Mali, is suspicious of Eliyahu (Shaul Mizrahi) and Yossef (Ilan Ganani), but after Moshe and Mali get an unexpected charitable donation—enough to get them through the expensive holiday—they have no choice but to take the convicts in. Besides, it's considered a blessing to have ushpizin (guests) over the holidays.

As you might imagine, the convicts' presence unsettles the Bellanga household, as well as their tightly stacked neighbourhood. Eliyahu is looking for the big and tough Moshe of the past, and both convicts devour the Bellanga's hospitality—drinking and eating all that they can and sorely testing the couple's goodwill.

There is humour here, as *Ushpizin*



FOREIGN

OPENS FRI, MAR 31  
**USHPIZIN**  
DIRECTED BY GIODI DAR  
WRITTEN BY SHULI RAND  
STARRING SHULI RAND, SHIAUL MIZRAHI  
MICHAEL BAT-SHEVA RAND

pits its religious and secular characters against each other. Although myopic in its scope (the only non-religious people that we really meet are criminals), the film works because Moshe and Mali are so flawed, try as they might to be good people.

Their plight is wonderfully captured by Dar's camera—the knowing looks, the close-ups of Moshe and Mali's seriously scuffed apartment door—and the Rands (also married in real life) truly inhabit their somewhat autobiographical characters.

*Ushpizin* has a fable-like quality. It's neither preachy nor esoteric in its questioning of the human condition. It is refreshing, however, to see a film where the behavioural default setting of many of its characters is one of honest goodness—not the mercenary-type of goodness that Hollywood often offers. ♥

**"IT'S MOVIE AND MUSIC BLISS!"**  
—Carrie Hickory, PHILADELPHIA INQUIRER

★★★★★! "★★★★★!" "★★★★★!"  
—Peter Travers, ROLLING STONE —Classic Prog, USA TODAY —Tom De Haven, CHICAGO SUN TIMES

★★★★★! "MAGICAL!" "★★★★★!"  
—Stephen Lee, CHICAGO TRIBUNE —Andrew Ross, WASHINGTON POST —Tony Levin, DETROIT FREE-PRESS

"A MIRACLE!" "★★★★★!" (SUNDANCE)  
—Sandra Kaelin, NEW YORK TIMES

A JONATHAN DEMME PICTURE

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# Short on plot, but Spike Lee's *Inside Man* is long on delicious unpredictability

NICHOLAS TAM / [nick@vuwweekly.com](mailto:nick@vuwweekly.com)

*Inside Man* is inside out. For a heist movie with low stakes, little plot, and modest production values, the latest film from director Spike Lee carries a powerful narrative thrust from within that surprises, intrigues and delights until the moment it starts trying to explain itself.



THIS IS OK

The premise: Dalton Russell (Clive Owen) strolls into the neighbourhood Chase Manhattan Bank and takes hostages instead of money, clothing them as potential suspects and releasing them back into the wild, ostensibly to give police negotiator Keith Frazier (Denzel Washington) a hard day's night.

Why? "Because I can," he says. (Translation: nobody knows or cares, though it has to do with a tenuous subplot involving Nazis.)

The movie's strength is its acuity for detail every step of the way. See culprits. See culprits run. See culprits destroy cell phones, burn out security cameras, bug and counter-bug unwitting policemen, call each other Steve, and revel in the conspicuous placement of Apple products, which are apparently necessary to the execution of anything genuinely creative.

The film aspires to be little more than a robbery procedural, like a chess game that captivates with the intense tactical repartee of its masochists.

But nobody is compelled to care why they are playing or what they are winning. The movie drags on, grasping for a denouement it never made anybody want. But in the absence of a plot driven by a question of why, *Inside Man* substitutes



THRILLER

NEW PLAYON  
**INSIDE MAN**  
DIRECTED BY SPIKE LEE  
WRITTEN BY ROSS WELLS  
STARRING DENZEL WASHINGTON, CLIVE OWEN,  
JODIE FOSTER

propulsive storytelling in the mode of the what-happens-next.

**IT ALL MAKES FOR** a theatrical pot-boiler heavily invested in how to commit a crime rather than in the crime itself. But the theatricality of a scheme is only as successful as the charisma of its mastermind.

Enter Clive Owen in a command performance, persuasive in a way that is unfriendly but never hostile, and calm to the point of being frighteningly rational.

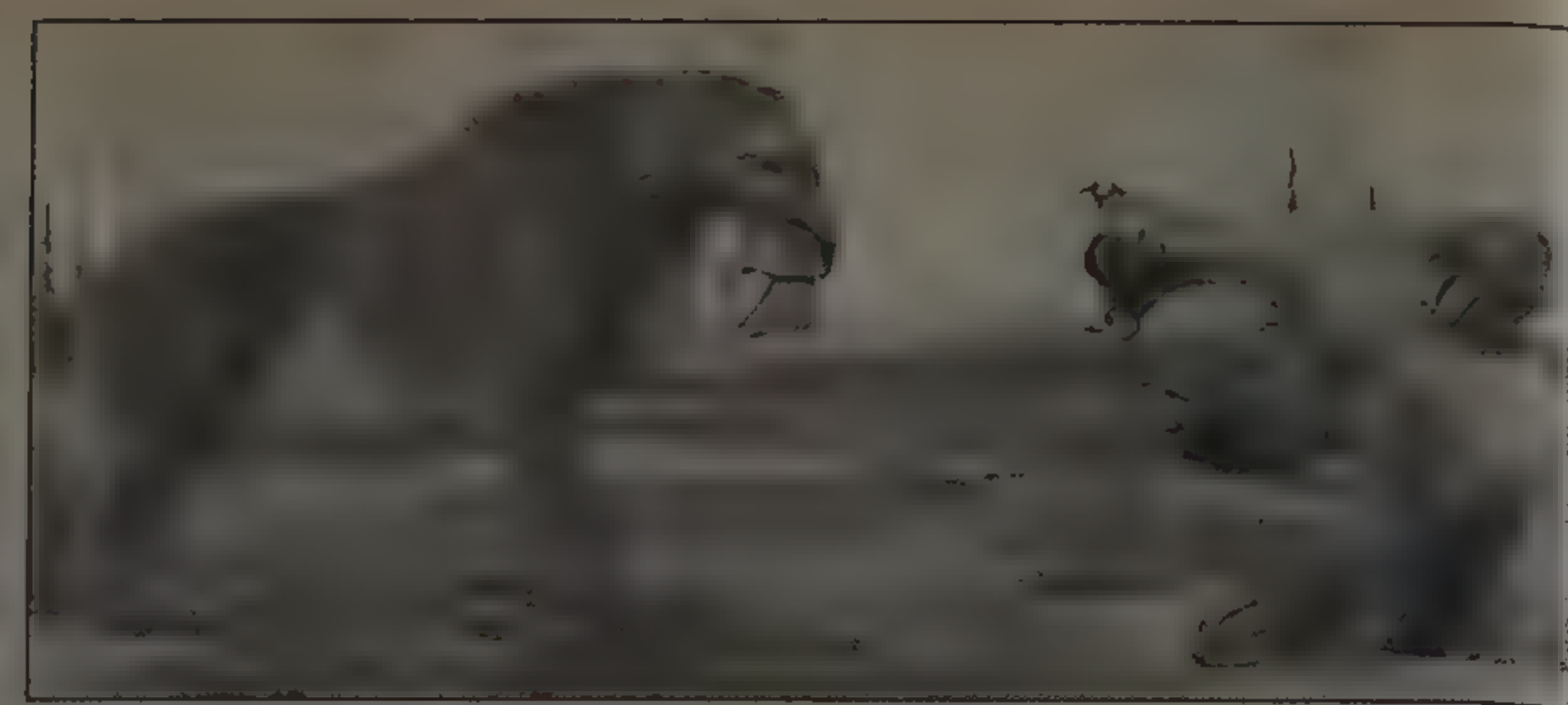
Owen dominates the film to a fault: Washington's good-cop persona and Jodie Foster (in the role of a mysterious professional who gets

a free pass to talk face-to-face with anyone she wants for no explicable reason) are relegated to being high-profile placeholders with the talent to stand up to Owen's backstage banditry, but not the substance to be of any interest themselves.

The triangular negotiations between the three leads are electric. The omnipresent musical underscore by Terence Blanchard, which is obtrusive and stylistically inconsistent with both itself and the pictures on the screen to the point of distraction, is not.

There's also the odd attempt to tackle subversive police abuses, as in a scene where an innocent Sikh is mistaken for an Arab and stripped of his turban. The commentary is often too obtuse and familiar to be effective.

In contrast, the strengths of the movie—its nefarious machinations—are cooked in unpredictability. ▼



## Ice Age's three amigos suffer from a case of sequel-itis

JOSEF BRAUN / [josef@vuwweekly.com](mailto:josef@vuwweekly.com)

As an entry into what must be a rather uncrowded subgenre of apocalyptic children's films, *Ice Age: The Meltdown* exploits both sides of the global warming debate for sources of fun and drama.



THIS IS OK

On one hand, shrinking ice caps supply the film's prehistoric menagerie with pleasing weather and a spectacular water park to play in; on the other, a great flood threatens not only to destroy our heroes' habitats but place them in danger of becoming snacks for weird aquatic dinosaurs coming back to life after being frozen for centuries.

As with 2002's original *Ice Age*, *Meltdown* blends fantasy with a sort of flawed zoological primer for tots.

Returning to the trio of Manny the Mammoth (Ray Romano), Sid the Sloth (John Leguizamo) and Diego the Sabre-toothed Tiger (Denis Leary), the film promises the same level of inventive humour as its predecessor, but narrative-wise gradually succumbs to a frustrating strain of sequel-itis, padding itself out with one too many side plots and Roadrunner-style sight gags (admittedly very funny) featuring Scrat (Chris Wedge), who's still in the midst of his agonizing struggle to claim that same elusive acorn.

Adding to the sense of doom that pervades the otherwise playful *Meltdown* is Manny's growing suspi-

CARTOONS!

OPENS FRI, MAR 31  
**ICE AGE: THE MELTDOWN**  
DIRECTED BY CARLOS SALDANHA  
WRITTEN BY JON VITTI  
VOICES BY RAY ROMANO, JOHN LEGUIZAMO,  
DENIS LEARY, QUEEN LATIFAH

cion that his species is going extinct. His anxiety is somewhat alleviated upon meeting Ellie (Queen Latifah), a lavender-coifed Mammoth who could help Manny propagate his species if only she didn't believe herself to actually be a possum.

(In this male-dominated cast, there seems to be an implication that, even in the animal kingdom, women are crazy.)

A courtship does nonetheless ensue, and while there's no onscreen mounting, Manny makes enough allusions to the necessity of getting busy that parents of especially curious toddlers may become nervous over post-show questions.

Everything's essentially harmless on the surface, but screenwriter Jon Vitti, in keeping with his previous writing credits for *The Simpsons* and *King of the Hill*, doesn't mind gently pushing boundaries in pursuit of a good laugh.

Yet if Vitti were as talented with sustaining narrative as he was at firing off gags, *Meltdown* might feel a bit more satisfying.

Although perfectly enjoyable as it slides along, *Meltdown* is ultimately a bit of a letdown once it's through. ▼

## Think TV news is shallow these days? the 'classic' 1976 film *Network* is worse

MOVIES **HERESY!**  
PAUL MATWYCHUK  
[paul@vuwweekly.com](mailto:paul@vuwweekly.com)

In *Heresy!*, *Vue Weekly* invites its film reviewers to either champion a film that everyone else thinks is trash, or to trash a film that everyone else regards as art.

The recent DVD release of Sidney Lumet's 1976 satire *Network* has unleashed a brand-new wave of articles celebrating the boldness of screenwriter Paddy Chayefsky's dialogue and the prescience with which he portrayed the dumbed-down modern media landscape.

Indeed, the DVD is practically a Chayefsky shrine: the bonus features include a

clip from the TV show *Dinah!* showing Chayefsky (wearing a pair of glasses with lenses the size and thickness of TV screens) being fawned over by Dinah Shore and Steve Lawrence, as well as an audio commentary by an awestruck Lumet, who talks about how he didn't dare change more than three words of Chayefsky's screenplay, and how easy it was to line up the film's cast, since when you get offered a role in a Paddy Chayefsky movie, you would never think to turn it down.

No wonder Paddy Chayefsky fans like *Network*: it's a movie in which every single character, regardless of education, sex, ethnicity and social class, talks like Paddy Chayefsky! There's very little drama in *Network*; just a lot of windy, overwritten, "dazzling" monologues that Lumet encourages his actors to shout at

the top of their lungs.

(Robert Duvall is especially unrestrained; this may be the worst performance in his entire career.)

Chayefsky's main stand-in, however, is William Holden, as the aging (but still potent!) news producer who not only provides the film with its moral centre, but who gets to bang Faye Dunaway—and then break her heart.

Chayefsky wrote a similar part for George C. Scott in 1971's *The Hospital*, as a splenetic, middle-aged hospital administrator who beds Diana Rigg. This can't be a coincidence, can it? It's mortifying to see how irresistible to younger women Chayefsky imagines his tirades about the madness of the modern world to be. Forget about the news media: here's a great target for satire!

**I'M NOT SURE** Chayefsky's talents as a cultural soothsayer are all they're cracked up to be, either. Certainly, network news is shallower and less informative than it was even in 1976, but it's actually developed in a way very different from how Chayefsky imagined it.

The public may be getting manipulated nowadays, but it's not because they trust newscasters and the media so deeply that they'll believe anything they say (as Chayefsky suggests in *Network*), but because they don't trust them at all anymore—hence the rise of partisan outlets like the Fox News Channel that purport to provide a straight-talking alternative to mainstream media "bias."

Furthermore, what modern-day newscast would ever make time for the lengthy sermons that *Network*'s insane

anchorman Howard Beale indulges in, apparently during every broadcast? (*Network* is very hazy on the details of what Beale's show is actually like. Do they even have any reporters?)

The recent visit of activist Angela Davis to Edmonton only underlines the inaccuracy (and the myopic mean-spiritedness) of Chayefsky's satirical aim.

In *Network*, Marlene Warfield plays Laurene Hobbs, a self-described "badass commie nigger" obviously modeled on Davis—except that the real-life Davis became a lecturer, a professor and a tireless advocate for prisoners' rights, whereas Chayefsky portrays her as a hypocrite who doesn't think twice about selling out her values for a juicy TV cheque.


*Network* makes me mad as hell, and I'm not going to watch it anymore! ▼



**Roger Ebert, EBERT & ROEPER**

- Pete Hammond, MAXIM

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PREVIEW SATURDAY**

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 PRODUCED BY JAMES LARSEN WRITTEN BY BOBMYN COHEN AND MARION ZIMAN AND DAVID DEATZ DIRECTED BY MOSES TOOTH COSTUME DESIGNER ROBERT TISON  
 PRODUCTION DESIGNER PAUL BENHAM MUSIC BY AUSTERBERRY EXECUTIVE PRODUCERS ALEX NEPOMNIASHCHY, A.S.C. PRODUCED BY TONY GANNICH MATT MOORE MARK KAUFMAN RAY UOTTA MATTHEW HART  
 EDITOR DAVID KARATOFF EXECUTIVE PRODUCERS MICHELLE CRACE CHRISTOPHER COSCYSKY PRODUCED BY DANIEL HOUSTON  
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Weirva Weirado, Dean Richards

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VUEWEEKLY



# 'Filmmaking at its finest'

CONTINUED FROM PAGE 28

as a model for us critics, whose basic instinct when discussing mainstream Hollywood pictures so often is to wrap our praise in a layer of self-protective irony.

"This is one of the greatest shots in all of contemporary cinema!" Paglia says during Stone's introductory scene. "She's like the Mona Lisa herself, shown against rocks and water, the way Leonardo depicts her!" And when Stone sits down to be interrogated by Michael Douglas and his fellow cops, Paglia remarks, "And so begins probably one of the greatest scenes in the whole history of filmmaking. ... The editing in this scene, the camera angles, the lighting, the close-ups all demonstrate filmmaking at its finest!"

Why can't more DVD commentaries display this level of go-for-broke enthusiasm? And, more to the point, why hasn't anyone else hired Paglia to work her

magic on another movie? I'd love to hear her talk about *Vertigo* or *A Streetcar Named Desire* or *Truth or Dare*. If anyone wants to start a petition, I'll sign it instantly. I'll even use my icepick pen. ▽



## The only horror in *Stay Alive* is that of a fatally weak thriller

CAROLYN NIKODYM / carolyn@vueweekly.com

There are only two ways to make a good horror flick—either exceptionally bleak and scary or superbly bright and campy. Anything in between the extremes is just bad form.

*Stay Alive* tells the tale of a group of gamers who discover, amongst their murdered friend Loomis Crowley's (Milo Ventimiglia) things, the titular online thriller game. What we know that our gamers do not, however, is that Loomis was playing the game just before he died. And he—*gasp*—died the same way his in-game character did.

Once the friends start the game, there's no turning back. You know that some of these players are going to die, then; it's only a matter of who and when.

HORROR

STAY ALIVE

DIRECTED BY WILLIAM BRENT BELL  
WRITTEN BY BELL & MATTHEW PETERMAN  
STARRING JON FOSTER, FRANKIE MUNIZ,  
SOPHIA BUSH

**NOPE, NOT THE MOST** compelling tale—so it's going to take us on over to the campy side, right? There's going to be plenty of red dye No 9 splattered all over, goblins popping out of corners and cheesy dialogue.

Well folks, one out of three just doesn't cut it. It's got cheesy dialogue, alright, but nobody seems to know it—neither the (relatively capable) actors nor their director. From the "important" scenes that end up becoming lost subplots to the banal

attempts at character building, *Stay Alive* suffers from a serious case of taking itself seriously.

It also never, ever gets grisly. That's right: there's hardly any blood splatter to speak of and absolutely no flying spaghetti innards. We don't even get a close-up of the shears sticking out of Miller's (Adam Goldberg's) neck, let alone hear the telltale thunk of his certain death.

Horror movies don't need to be gory to be effective, but if there's no blood and guts, there must be some suspense, some unknowns. So how exactly did Bell expect to build that tension when he tells us how his characters are going to die? Maybe he thought the story would be enough.

Oops. ▽

**metro** MARCH 31 - APRIL 3

**COEN BROTHERS SPOTLIGHT**

Friday	MILLER'S CROSSING	Saturday	THE BIG LEBOWSKI
Sunday	RAISING ARIZONA	Monday	BLOOD SIMPLE

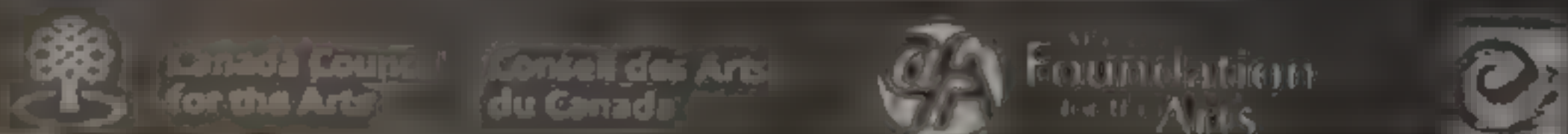
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director of  
*Russian Ark*



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**USHPIZIN**  
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SAT & SUN MATINEE 2:30 PM  
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**PRINCESS THEATRE**  
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**THE WORLD'S FASTEST INDIAN**  
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BASED ON ONE OF THE MOST TRUE STORIES  
NIGHTLY 7:00 & 9:20 PM  
SAT & SUN MATINEE 2:00 PM  
RATED PG



**BASIC INSTINCT 2** Sharon Stone, David Morrissey and Charlotte Rampling star in *Shooting Dogs* director Michael Caton-Jones's thriller in which a sexy writer in trouble with the law seduces her appointed psychiatrist into her sordid games.

**COEN BROTHERS SPOTLIGHT** A prime selection of the best of the brothers' filmography. Read Brian Gibson's article on page 28. *Miller's Crossing* FRI, MAR 31 (9:10 PM); *The Big Lebowski* SAT, APR 1 (9:10 PM); *Raising Arizona* SUN APR 2 (9:10 PM); *Blood Simple* MON, APR 3 (9:10 PM); ZEIDLER HALL, THE CITADEL

**CAMILLE** Greta Garbo, Robert Taylor and Lionel Barrymore star in *My Fair Lady* director George Cukor's romance about a French courtesan who falls for a nobleman but whose father condemns the union. ROYAL ALBERTA MUSEUM; MON, APR 3 (8 PM)

**ICE AGE: THE MELTDOWN** The voices of Ray Romano, John Leguizamo and Denis Leary star in *Ice Age* director Carlos Saldanha's animated comedy about animals who have to warn everybody in their valley about the end of the Ice Age. Read Josef Braun's review on page 30.

**SEEDS OF CHANGE** A documentary by Thirza Jones that details the crisis facing family farms and organic farming, in Canada and Costa Rica. ZEIDLER HALL, THE CITADEL; THU, MAR 30 (7 PM)

**SLITHER** Nathan Fillion, Elizabeth Banks and Michael Rooker star in *Hamster PSA* director James Gunn's comedy horror about a small town that is taken over by an alien plague, turning the residents in zombies and mutants.

**THE SUN** Issei Ogata, Robert Dawson and Kaori Momoi star in *Moloch* director Aleksandr Sokurov's film that focuses on Japanese Emperor Hirohito during Japan's defeat in WWII and his relationship with US General Douglas MacArthur. Read Josef Braun's review on page 29. ZEIDLER HALL, THE CITADEL; FRI, MAR 31 - MON, APR 3 (7 PM)

**USHPIZIN** Shuli Rand, Michal Bat Sheva Rand and Shaul Mizrahi star in *Eddie King* director Gidi Dar's drama about an Orthodox Jewish couple who find their faith tested when they have to play host to some obnoxious friends during a holy holiday. Read Carolyn Nikodym's review on page 29. ▼



## FILM LISTINGS

FRI, MARCH 31 - THU, APRIL 3, 2008

All showtimes are subject to change at any time. Please contact theatre for confirmation.

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**EIGHT BELOW** (G) Fri-Sat 7:00 9:10 Sat-Sun 1:30 Sun-Wed 8:00

**V FOR VENDETTA** (14A, coarse language, violence) Fri-Sat 6:50 9:10 Sun-Thu 8:00

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**FIREWALL** (14A) Sat-Sun 10:55 Daily 1:25 4:05 7:15 9:40 Fri Sat late show 12:05

**WALK THE LINE** (PG, mature theme, not recommended for young children) Sat-Sun 10:50 Daily 1:30 4:15 7:05 9:55 Fri Sat late show 12:30 Kids Cabin Fever: Thu 1:30

**MATCH POINT** (14A, mature themes) Sat-Sun 11:10 Daily 1:55 4:40 7:20 10:05 Fri Sat late show 12:25

**MEMOIRS OF A GEISHA** (PG, Mature themes, not recommended for young children) Daily 1:05 4:00 6:55 9:40

**GOOD NIGHT AND GOOD LUCK** (PG) Sat-Sun 11:05 Daily 1:15 4:20 7:30 9:30 Fri Sat late show 11:45

**WHEN A STRANGER CALLS** (14A, frightening scenes) Fri-Sun 7:35 9:35 Mon-Thu 11:25 2:00 4:50 7:35 9:35 Fri Sat late show 11:50

**SYRIANA** (14A, violence) Sat-Sun 11:05 Daily 4:20 9:20 Fri Sat late show 12:15

**CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE** (PG, may frighten young children) Sat-Sun 10:40 Daily 1:20 4:10 7:00 9:50 Fri Sat late show 12:25

**BIG MOMMA'S HOUSE 2** (PG) Sat-Sun 11:15 Daily 1:50 7:15

**HOODWINKED** (G) Sat-Sun 11:40 Daily 1:45 4:35 6:50 9:15 Fri Sat late show 11:20

**CRASH** (14A, frequent coarse language, mature themes) Daily 4:30 10:00 Fri Sat late show 12:20

**FUN WITH DICK AND JANE** (PG, not recommended for young children) Sat-Sun 11:30 Daily 2:10 4:25 7:25 9:55 Fri Sat late show 12:10

**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:35 7:10 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 10:50

**CHEAPER BY THE DOZEN 2** (G) Sat-Sun 11:20 Daily 1:40 7:10 Fri Sat late show 11:30

**CHICKEN LITTLE** (G) Fri-Sun 11:10 1:10 3:30 5:15

Movies 12: 3633-99 St. 463-5491

**FIREWALL** (14A) Sat-Sun 11:20 Daily 1:55 4:45 7:25 9:45 Fri Sat late show 11:50

**WALK THE LINE** (PG, mature theme, not recommended for young children) Sat-Sun 10:50 Daily 1:30 4:15 7:05 9:55 Fri Sat late show 12:25 Cabin Fever: Thu 1:30

**MATCH POINT** (14A, mature themes) Sat-Sun 10:50 Daily 1:35 4:05 7:00 9:35 Fri Sat late show 12:00

**MEMOIRS OF A GEISHA** (PG, mature themes, not recommended for young children) Daily 1:05 4:00 6:55 9:50

**WHEN A STRANGER CALLS** (14A, frightening scenes) Sat-Sun 11:25 Daily 1:45 4:25 7:30 10:00 Fri Sat late show 11:55

**SYRIANA** (14A, violence) Fri-Sun 6:50 9:40 Mon-Thu 10:55 1:40 4:15 6:50 9:40 Fri Sat late show 12:05

**CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE** (PG, may frighten young children) Sat-Sun 10:40 Daily 1:20 4:10 7:00 9:50 Fri Sat late show 12:25

**BIG MOMMA'S HOUSE 2** (PG) Sat-Sun 11:35 Daily 2:10 4:55 7:15 9:30 Fri Sat late show 11:45

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**CRASH** (14A, frequent coarse language, mature themes) Daily 10:05 Fri Sat late show 12:20

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**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:30 7:10 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 11:00

**CHEAPER BY THE DOZEN 2** (G) Sat-Sun 11:30 Daily 1:50 4:40 7:20 9:25 Fri Sat late show 11:30

**CHICKEN LITTLE** (G) Fri-Sun 11:05 1:10 3:05

## CITY CENTRE

10200-102 Ave 421-7020

**THE HILLS HAVE EYES** (18A, brutal violence, gory scenes, disturbing content, DTS Digital) Daily 1:10 4:10 7:30 10:20

**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children, DTS Digital) Daily 12:10 2:30 4:50 7:15 9:30

**V FOR VENDETTA** (14A, coarse language, violence, DTS Digital) Daily 12:30 3:30 6:30 9:20

**TSOTSI** (14A, violence, coarse language, Dolby Stereo, Digital, subtitled) Fri-Sun-Tue, Thu 12:50 3:50 7:00 9:40 Sat Wed 12:50 3:50 9:40

**INSIDE MAN** (14A, coarse language, Dolby Stereo, Digital) Daily 12:40 3:40 6:40 9:50

**STAY ALIVE** (14A, frightening scenes, DTS Digital) Daily 1:20 4:20 7:40 10:15

**ICE AGE: THE MELTDOWN** (PG, Dolby Stereo Digital) Daily 12:00 2:20 4:40 6:50 9:10

**BASIC INSTINCT 2** (18A, sexual content, DTS Digital) Daily 1:00 4:00 7:10 10:00

**SLITHER** (18A, gory scenes, coarse language throughout, DTS Digital) Daily 12:20 2:40 5:00 7:25 10:10

**TAKE THE LEAD** (PG, coarse language, DTS Digital, sneak preview) Sat 7:00

## CLAREVIEW

4211-139 Ave. 472-7800

**THE HILLS HAVE EYES** (18A, brutal violence, gory scenes, disturbing content) Fri-Sun 1:30 4:30 7:20 9:50 Sat 1:30 4:30 9:50 Mon-Thu 4:30 7:20 9:50

**THE SHAGGY DOG** (G) Fri-Sun 12:50 3:45 7:05 9:15 Mon-Thu 3:45 7:05 9:15

**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Fri-Sun 1:40 4:10 7:00 9:10 Mon-Thu 4:10 7:00 9:10

**SLITHER** (18A, gory scenes, coarse language throughout) Fri-Sun 1:50 4:50 7:40 10:00 Mon-Thu 4:50 7:40 10:00

**STAY ALIVE** (14A, frightening scenes) Fri-Sun 2:00 4:40 7:30 9:40 Mon-Thu 4:40 7:30 9:40

**SHE'S THE MAN** (PG) Fri-Sun 1:20 3:50 6:45 9:00 Mon-Thu 3:50 6:45 9:00

**ICE AGE: THE MELTDOWN** (PG) Sat-Sun 12:15 1:10 2:15 3:30 4:20 6:30 7:10 8:40 9:20 Mon-Thu 3:30 4:20 6:30 7:10 8:40 9:20 (on 2 screens) Fri 12:15 1:10 2:15 3:30 4:20 6:30 7:10 8:40 9:20

**INSIDE MAN** (14A, coarse language) Fri-Sun 1:00 4:00 6:50 9:35 Mon-Thu 4:00 6:50 9:35

**V FOR VENDETTA** (14A, coarse language, violence) Fri-Sun 12:40 3:40 6:40 9:30 Mon-Thu 3:40 6:40 9:30

**TAKE THE LEAD** (PG, coarse language, sneak preview) Sat 7:00

## EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St.

852-5222

CAMILLE (G) Mon 8:00

## GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Drive, 416-0150

**ICE AGE: THE MELTDOWN** (PG, no passes) Fri-Sun 12:00 12:30 2:15 2:45 4:30 5:00 6:45 7:15 9:00 9:30 Mon-Thu 6:45 7:15 9:00 9:30

**BASIC INSTINCT 2** (18A, sexual content) Fri-Sun 12:50 4:40 7:20 10:00 Mon-Thu 7:20 10:00

**INSIDE MAN** (14A, coarse language, no passes) Fri-Sun 12:30 3:40 7:05 9:55 Mon-Thu 7:05 9:55

**STAY ALIVE** (14A, frightening scenes) Fri-Sun 1:00 4:20 7:30 9:35 Mon-Thu 7:30 9:35

**V FOR VENDETTA** (14A, coarse language, violence) Fri-Sun 12:10 3:30 6:55 9:50 Mon-Thu 6:55 9:50

**SHE'S THE MAN** (PG) Fri-Sun 12:45 4:00 6:40 9:10 Mon-Thu 6:40 9:10

**THE SHAGGY DOG** (G) Fri-Sun 12:15 2:30 4:50 7:10 9:25 Mon-Thu 7:10 9:25

**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Fri-Sat 12:20 3:50 6:30 9:20 Sun 12:20 9:20 Mon-Thu 6:30 9:20

**EIGHT BELOW** (G) Fri-Sun 12:40 4:10 7:00 9:45 Sat 12:40 4:10 9:45 Mon 9:45 Tue-Thu 7:00 9:45

**TAKE THE LEAD** (PG, coarse language, no passes sneak preview) Sat 7:00

**WWE: WRESTLE MANIA** (Classification not available) Sun 5:00

**NHL PAY PER VIEW GAME** (Classification not available) Mon 6:15

## GARNEAU

11111 St. 463-5491

**NEIL YOUNG HEART OF GOLD** (G) Daily 7:00 9:10 Sat-Sun 2:00

## GATEWAY 8

10000 Gateway Blvd, 463-5491

**THE PINK PANTHER** (PG, DTS Digital) Fri 3:15 7:10 9:45 Sat-Sun 12:55 3:15 7:10 9:45 Mon-Thu 7:10 9:45

**CAPOTE** (14A, DTS Digital) Fri 4:05 7:05 9:40 Sat-Sun 1:15 4:05 7:05 9:40 Mon-Thu 7:05 9:40

**BROKEBACK MOUNTAIN** (14A, mature themes, sexual content, DTS Digital) Fri 3:35 6:35 9:15 Sat-Sun 1:00 3:35 6:35 9:15 Mon-Thu 6:35 9:15

**16 BLOCKS** (14A, DTS Digital) Fri 3:25 7:00 9:35 Sat-Sun 12:35 3:25 7:00 9:35 Mon-Thu 7:00 9:35

**ULTRAVIOLET** (14A, DTS Digital) Fri 3:45 6:45 9:25 Sat-Sun 12:40 3:45 6:45 9:25 Mon-Thu 6:45 9:25

**CURIOUS GEORGE** (G, DTS Digital) Fri 3:20 7:15 Sat-Sun 12:45 3:20 7:15 Mon-Thu 7:15

**TAXI 9211** (PG, DTS Digital) Fri-Sat Mon-Thu 8:45 Sun 3:30 8:45

**AQUAMARINE** (PG, DTS Digital) Fri 3:40 6:30 Sat 12:50 3:40 6:30 Sun 12:50 6:30 Mon-Thu 6:30

**MUNICH** (18A, violence, DTS Digital) Daily 7:30

**NANNY MCPHEE** (G, DTS Digital) Fri 4:20 Sat-Sun 12:30 4:20

**THESE GIRLS** (18A, sexual content) Mon-Thu 9:30 (DTS Digital) Fri-Sun 9:30

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., St. Albert, 463-5491

**EIGHT BELOW** (G) Sat-Sun 11:15 Daily 2:45 9:20

**MRS. HENDERSON PRESENTS** (14A, nudity) Daily 12:10

**V FOR VENDETTA** (14A, coarse language, violence) Daily 1:05 3:45 6:40 9:15

**SHE'S THE MAN** (PG) Sat-Sun 11:10 Daily 1:15 3:20 5:20 7:20

**THE SHAGGY DOG** (G) Sat-Sun 11:25 Daily 1:25 3:25 5:25 7:25

**ICE AGE 2 THE MELTDOWN** (PG, no passes) Sat-Sun 11:00 Daily 1:00 3:00 5:00 7:00 9:00

## LEDUC CINEMAS

4762-50 St. Leduc, 986-2723

**SHE'S THE MAN** (PG) Daily 7:10 9:25 Fri Sat-Sun 1:00 3:25

**THE PINK PANTHER** (PG) Daily 6:50 9:10 Fri Sat-Sun 12:50 3:10

**ICE AGE 2 THE MELTDOWN** (PG) Daily 7:00 9:15 Fri Sat-Sun 1:10 3:30

**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Daily 7:00 9:25 Fri Sat-Sun 1:05 3:20

## MAGIC LANTERN CINEMA - CAMROSE

10010 Ave. 463-5491

**INSIDE MAN** (14A, coarse language) Daily 6:45 9:10 Sat-Sun 1:50

**ICE AGE 2 THE MELTDOWN** (PG) Daily 7:00 9:00 Sat-Sun 2:05

**STAY ALIVE** (14A, frightening scenes) Daily 7:05 9:20 Sat-Sun 2:10

**SHE'S THE MAN** (PG) Daily 6:50 9:15 Sat-Sun 1:10

**THE SHAGGY DOG** (G) Daily 6:55 9:05 Sat-Sun 2:00

## MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

**ICE AGE 2 THE MELTDOWN** (PG) Daily 7:00 9:00 Sat-Sun 2:00

## METRO CINEMA

1011A Ave. 463-5491

**THE SUN** (STC) Fri-Mon 7:00

**MILLER'S CROSSING** (14A, violent scenes, not suitable for children) Fri 9:10

**THE BIG LEGOWSKI** (14A, crude language throughout) Sat 9:10

**RAISING ARIZONA** (14A, violent scenes) Sun 9:10

**BLOOD SIMPLE** (14A, gory violence) Mon 9:10

**BREAKFAST ON PLUTO** (14A, coarse language, mature theme) Thu 7:00

**SARAH SILVERMAN: JESUS IS MAGIC** (STC) Thu 9:30

**SEEDS OF CHANGE** (STC) Thu 7:00

## NEW WEST MALL 8

10010 Ave. 463-5491

**MATCH POINT** (14A, mature themes) Fri-Sun 1:50 4:20 7:00 9:30 Mon-Thu 7:00 9:30

**ANNAPOLIS** (PG, coarse language) Fri-Sun 2:10 4:35 7:30 9:45 Mon-Thu 7:30 9:45

**HOODWINKED** (G) Fri-Sun 2:00 4:10 6:40 Mon-Thu 7:00

**DOOGAL** (G) Fri-Sun 1:30 4:00

**WHEN A STRANGER CALLS** (14A, frightening scenes) Fri-Sun 2:25 4:40 7:20 9:40 Mon-Thu 7:20 9:40

**CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE** (PG, may frighten young children) Fri-Sun 2:30 6:30 9:20 Mon-Thu 6:30 9:20

**SYRIANA** (14A, violence) Daily 6:35 9:15

**CHEAPER BY THE DOZEN 2** (G) Fri-Sun 1:40 3:50 6:50 Mon-Thu 6:50

**KING KONG** (PG, frightening scenes, not recommended for young children) Daily 1:00

**THE RINGER** (PG, crude content) Daily 9:00

**FUN WITH DICK AND JANE** (PG, not recommended for young children) Fri-Sun 1:40 3:30 7:10 9:10 Mon-Thu 7:10 9:10

## NORTH EDMONTON CINEMAS

10010 Ave. 463-5491

**ICE AGE: THE MELTDOWN** (PG, no passes) Daily 12:00 12:45 1:40 2:20 3:00 4:00 4:40 5:30 6:20 7:15 8:00 8:45 9:30 10:25

**BASIC INSTINCT 2** (18A, sexual content) Daily 12:40 3:30 6:50 9:45

**SLITHER** (18A, gory scenes, coarse language throughout) Daily 2:00 5:00 7:50 10:10

**INSIDE MAN** (14A, coarse language, no passes) Daily 12:30 3:20



# Towne's *Ask the Dust* a requiem for bygone era

JOSEF BRAUN / josef@vuwweekly.com

A dream project for Robert Towne ever since he discovered John Fante's source novel while researching his script for *Chinatown* three decades ago, *Ask the Dust* has not found its moment so much as it spites it.

It's hard to think of a recent American film so distinguished in credentials yet so utterly unfashionable in its themes, its old-fashioned style and its tortured romanticism.

I suppose these traits alone make me want to at least try to champion *Ask the Dust*, which, in the end, is essentially a story about consciously seeking redemption through art and how such an endeavour taxes the soul.

It's a story about writing as a way of coming to terms with the world and the self. And in the case of Fante stand-in Arturo Bandini (Colin Farrell), the world is a dust-choked Depression-era Los Angeles full of hostilities, both writ large and carefully coded, and the self is a conflicted and ambitious young Italian-American embarrassed by his ethnicity, poverty and inexperience.



THIS IS OK

DRAMA

NOW PLAYING  
**ASK THE DUST**  
WRITTEN AND DIRECTED BY ROBERT TOWNE  
STARRING COLIN FARRELL, SALMA HAYEK,  
LIV ULLMANN

Towne has caught something of the tone of Fante's loosely-plotted Bildungsroman, its articulated, sentimental, child-like awe that went on to inspire the likes of Kerquac and Bukowski.

But, perhaps in an effort to broaden his audience, he's cast off much of its deeper layers of self-critique in favour of amplifying Bandini's romance with the fiery and sensuous Camilla Lopez (Salma Hayek), who locks his (and our) attention from the first moment she swishes those hips across a diner floor in her waitress uniform and dusty huaraches.

Bandini, who clumsily masks self-hatred with aggression toward other poor minorities, deliberately dumps his coffee all over his table; Camilla, equally embarrassed by her Mexican roots, tells him she hopes he dies of heart failure.

The volatile banter fuelling their courtship is a deliciously acidic spin

on 1940s screwball comedy, which, for all its aplomb, is a form of heightened realism that, along with Bandini's naïve demonizing of "the reefer," contemporary multitudes may well find perversely anachronistic.

**BASICALLY**, Towne's adaptation is flawed by way of being unabashedly nostalgic, going a bit soft on the novel's crude psychological violence and conscientiously weaving a sexy, troubled love story without irony—basically constructing its melodramatic climax and assuming we'll share Bandini's complicated ache.

He's helped out by the wide-eyed Farrell's well pitched affectations, Hayek's refusal to bow easily to the confines of an outdated sort of female role, a marvellously stylized production design that meticulously recreates the period, and a melancholy score by Ramin Djawadi and Heitor Pereira.

I'm not confident this review will convince many to see *Ask the Dust*, but those willing to surrender to its sepia-toned hues and bare heart might share my odd appreciation for Towne's earnest triumphs and failures both. ▼



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THE ROAD HAMMERS

APRIL 13

MATTHEW BARBER

THURSDAY  
APRIL 20TH

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COLUMBUS

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MAVIS STAPLES / 36

THE ELECTED / 42

JASON COLLETT / 45



## Edmonton's Ten Second Epic come home for mega gig at Rexall Place

BRYAN CARROLL / bryan@vueweekly.com

When bands have been together for long enough, they often get so comfortable with each other that the music they're making ceases to be about just finding a riff that fits or bashing out an ending, but more about really expressing themselves through music.

For locals **Ten Second Epic**, currently recording their debut full-length in beautiful British Columbia after three years of being in a band together, that time is now.

"The last time out, we were just a couple teenagers playing instruments," explains lead singer Andrew Usenik, referring to the band's previous EP *One More for the Road*. "This time around, the songwriting has really developed."

This development has been helped along by the involvement of mega-producer Garth Richardson. Prior to his involvement with Ten Second

**PREVIEW**  
WED, APR 5 (5 PM)  
**TEN SECOND EPIC**  
TASTE OF CHAOS TOUR  
REXALL PLACE, \$32.50

Epic, Richardson was well known for producing albums by the likes of Rage Against the Machine and Red Hot Chili Peppers. Usenik admits the band was lucky to score such a top-notch knob-tweaker.

"We just really wanted to work with a more established producer," Usenik explains. "To be honest, I wasn't expecting a response [when we contacted him]—he's used to major-label projects."

**THE NEW DISC IS** tentatively—very tentatively, stresses Usenik—titled *Old Habits Die Hard*, although the way Usenik describes the new material might lead one to believe that Ten Second Epic has distanced itself from

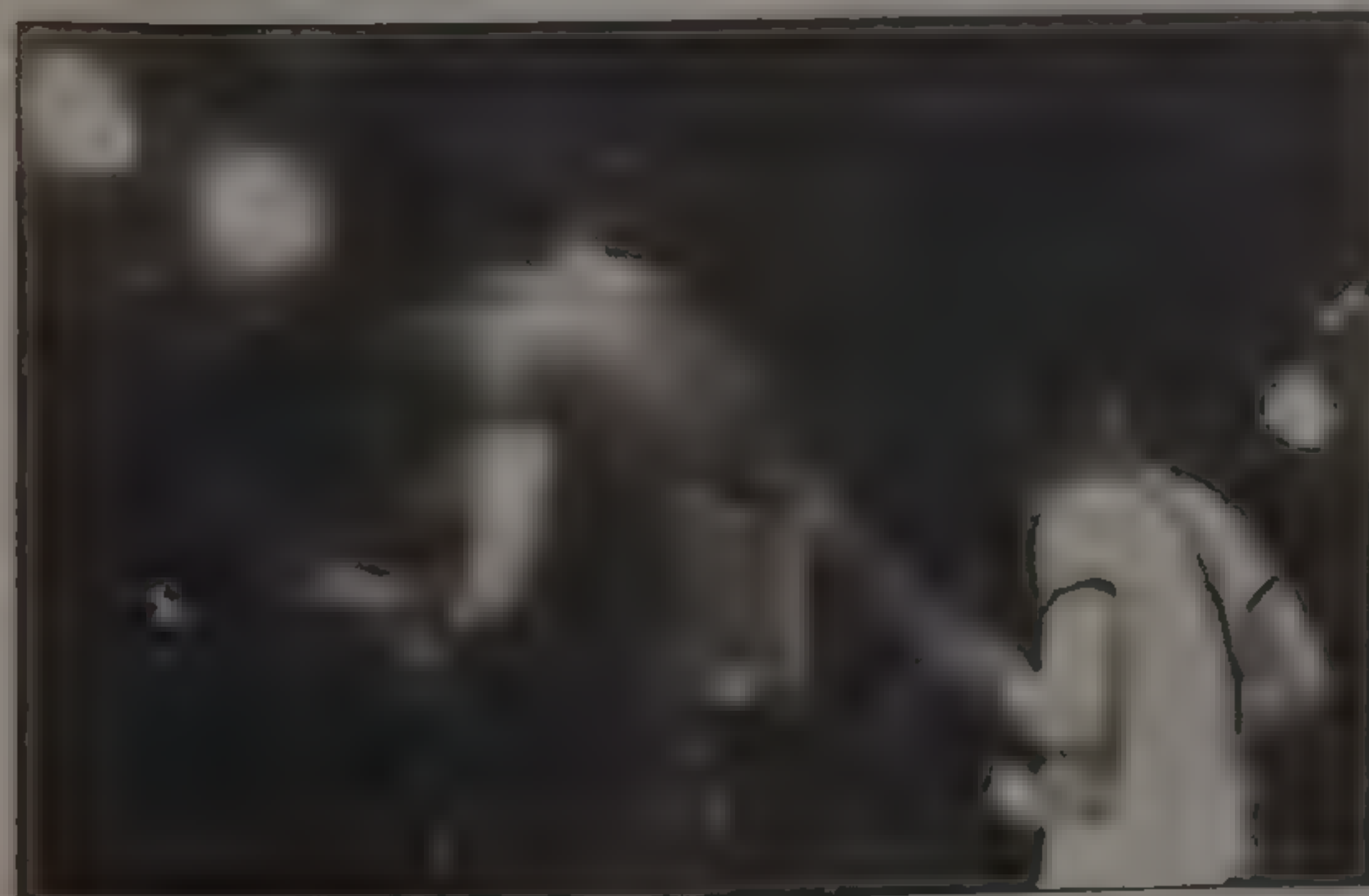
a number of old habits.

While Usenik says the sound lies well within the pop-rock lines in which the band has made a name for themselves, he claims that the band has let their Alberta roots seep in a bit.

"You can definitely hear some twang in it," says Usenik of the new record. "It comes from the diversity of music we listen to while on the road."

This twang will certainly be on display at the band's upcoming show at Taste of Chaos. The band is excited for the show not only because it's been moved to Rexall Place (the boys in TSE are, apparently, huge fans of the recently hapless Edmonton Oilers), but also because they'll be playing in front of a hometown crowd.

Last year, thanks to being in the right place at the right time, the band was able to secure a spot at the Saskatoon Taste of Chaos, but Usenik assures us, "This one'll be bigger—way bigger." ▽



**REVUE / FRI, MAR 24 / MAHOGANY FROG / VELVET UNDERGROUND** Edmonton's longhairs were treated to the dynamic sounds of Manitoba's Mahogany Frog last Friday, as bizarre sound effects clashed with intense drumming to give me the feeling that perhaps Chick Corea's *Return To Forever* had somehow awoken from a deep slumber. The trading-off of instruments between the band members hinted at many late-night jam sessions together, and the Frogs' decision to play one continuous track was reminiscent of early Yes. All the prog fans in attendance enjoyed the spectacle with wide smiles and spontaneous applause, and for good reason: with bands like The Mars Volta leading the way, progressive music is on an upward spiral, which will surely take fans of good music close to the edge. Or something. —CONOR TAVIS McNALLY / conor@vueweekly.com

## STARLITE ROOM & VELVET UNDERGROUND UPCOMING EVENTS

THURSDAY MARCH 30 (VELVET UNDERGROUND)

### ELLIS

THE CALM BEFORE AND THE SESSIONS

FRIDAY MARCH 31 (STARLITE ROOM)

### 3 SEEDS

STEREO THERAPY AND A FISTFUL OF NICE AND COOPERS COBRAS

FRIDAY MARCH 31 (VELVET UNDERGROUND)

### PORTAL

MY SISTER OCEAN AND S.O.S

SATURDAY APRIL 1 (STARLITE ROOM)

### WHO'S GOT THE BEEF?

OVER 20 OF EDMONTON'S TOP DJ'S GOIN' HEAD-TO-HEAD

SATURDAY APRIL 1 (STARLITE ROOM)

### CIRCLES AND SQUARES

VEIL MAKER AND AMARANTH

FRIDAY APRIL 7 (STARLITE ROOM)

### BROCK SKYWALKER

AND HIS IRREGULAR HEARTBEATS AND MUST BE TUESDAY

FRIDAY APRIL 7 (STARLITE ROOM)

### DEAD CITY SERPENTS

WITH BROTHER VOODOO, UNCLE OUTRAGE AND PROFUNDA ROSA

SATURDAY APRIL 8 (STARLITE ROOM)

### INNER SURGE

GATE AND IN OATH OF HERA

SATURDAY APRIL 8 (VELVET UNDERGROUND)

### MOONBOX

LEAVING JUNEAU

TUESDAY APRIL 11 (STARLITE ROOM)

### HORRORPOP

WITH LEFT ALONE, LET'S DANCE AND THE CITY STREETS

WEDNESDAY APRIL 12 (STARLITE ROOM)

### 30 SECONDS TO MARS

WITH AIDEN EMANUEL AND RETROGRADE

WEDNESDAY APRIL 12 (STARLITE ROOM)

### LAST DAY OF CLASSES PARTY!

FRIDAY APRIL 14 (STARLITE ROOM)

### DMC 2006 DJ CHAMPIONSHIP

FRIDAY APRIL 21 (VELVET UNDERGROUND)

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## TROOPER

WITH

NO MINORS

SAT APRIL 1

## wonderland

saturday april 15/RED'S  
featuring  
ARMIN VAN BUUREN  
BK/CAPITAL J

## THE ROAD HAMMERS

WED APRIL 13 NO MINORS • \$28 ADV/\$33 DAY OF

## MY AMERICAN HEART

FRI APRIL 14 DOORS 6 • ALL AGES • \$7 ADV/\$10 DOOR

## JOHNNY CASH'S LEGENDARY TENNESSE THREE

SAT APRIL 22 NO MINORS

## BO DIDDLEY

WED APRIL 28

DOORS 7:30 • NO TICKETMASTER 451-8800

## SEETHER WITH ROCKETFACE

WED MAY 24 NO MINORS

WEST EDMONTON MALL 481.6420 WWW.REDS.AB.CA



## Gospel legend Mavis Staples adds some soul to the World at Winspear

SARAH CHAN / sarah@viveweekly.com

If you saw the Grammys this year, you'll have caught legendary gospel singer Mavis Staples performing live with Kanye West and John Legend. Though neither of those gentlemen will be present at the Winspear this Saturday, Mavis Staples sure will, and she's planning to bring a whole lot of soul with her.

Staples recalls her first live per-

PREVIEW

SAT, APR 1 (8 PM)  
**MAVIS STAPLES**  
WITH KIRAN AHLUWALIA  
WINSPEAR CENTRE, \$52

formance at the age of eight at a school variety show back in Mississippi where she lived with her grandmother. On the walks to and from school, Staples would hear

jukeboxes belting out the blues and eventually learned the tunes by ear, so when the kids from school pushed her up on stage, that's what came out.

What she didn't expect was that her uncle, who was then in junior high, would quickly pull her off the stage and take her home to face the disciplinary action of her grandma.

"I had to go out and get these switches so I could get spanked," Staples remembers, "[Grandma] got my legs and with every lick she would put on she'd say 'you don't sing the blues in this family!'"

Staples harbours no ill will, however. "I'm very grateful to have had that experience of the South because [Grandma] kept me in church," says Staples. "To hear that sound is the best sound, that little wooden church up on the hill, no instruments, no organ ... just people patting their feet on the wooden floor and clapping their hands and singing a cappella. We're talking about a good sound. I'll never forget that."

**STAPLES'S MUSIC IS** still heavily influenced by her Christian faith. "When I sing my gospel songs I'm doing what I'm supposed to be doing with the gift that God has given me," she testifies. "I feel like if I don't sing, then I'm abusing a blessing."

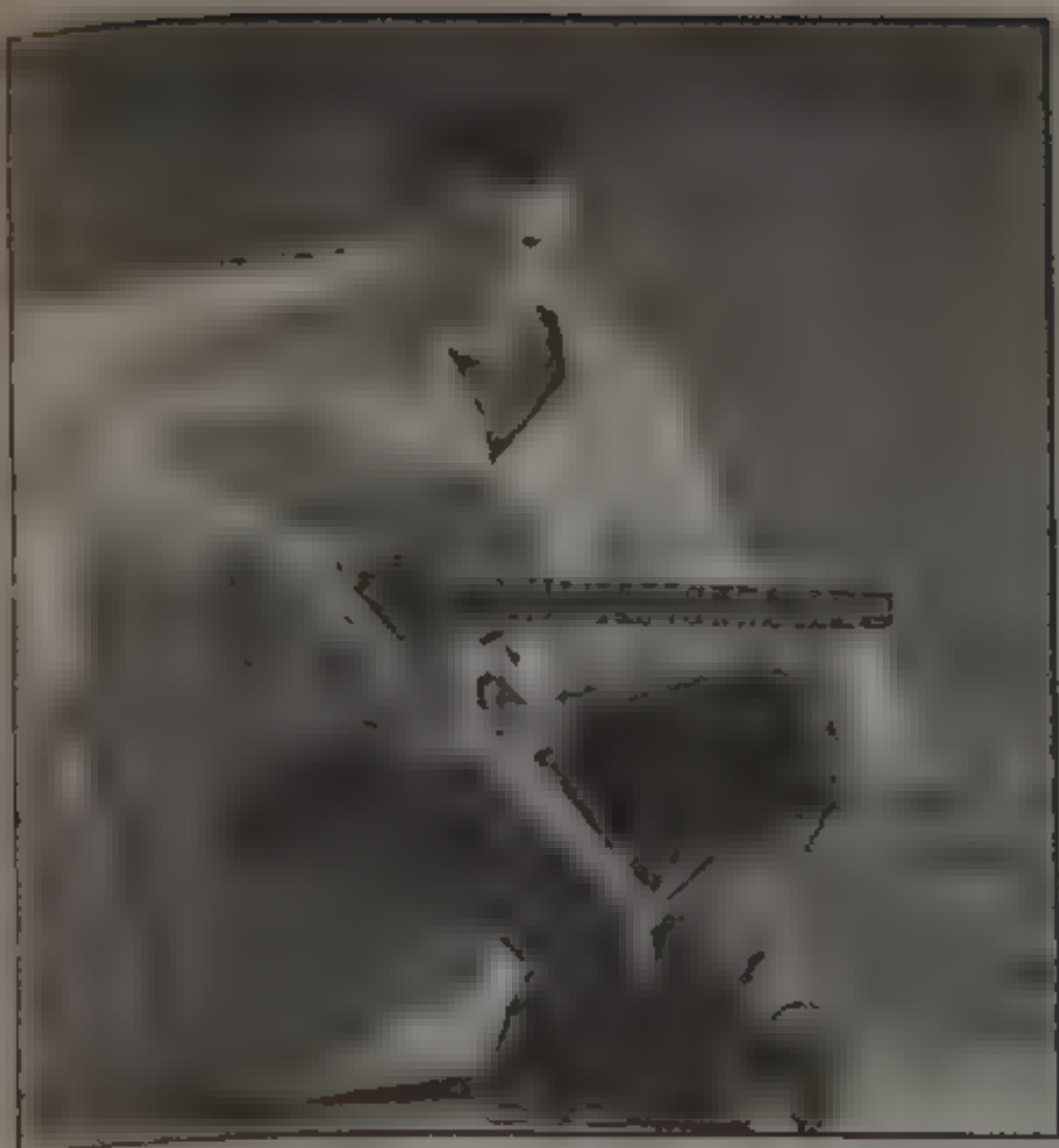
After those formative years, Staples graduated high school and immediately went on the road with her family group, The Staples Singers, who, by the mid-'60s, were closely associated with Martin Luther King Jr and thus became part of the voice of the civil-rights movement.

And while American life has changed in the intervening decades, Staples's music is still informed by the movement's lessons.

"It really does seem that people want the same thing—everybody wants peace," she says. "The songs on my CD now are meant to keep everybody feeling like they want to get up in the morning, that they want to keep on living." ♥







## another thing from Fafard

**PREVIEW** SAT, APR 1 (7 PM)  
**JOEL FAFARD**  
WITH EILEEN LAVERTY  
BLUE CHAIR CAFÉ, \$15 - \$35

BY MUNRO / eden@vancouverweekly.com

What happens when you've begun the arduous task of carving out a career in rock, only to discover that you're not all that thrilled with the music or the lifestyle? If you're **Joël Fafard**, you retire from the music industry.

"I guess I was sick of what I was doing in music," sighs Fafard. "My last album was a rock album, and I was not having fun in the rock world whatsoever, so I just assumed that I was done and I put my guitar away for two and a half months."

Fafard's early retirement came to an end when he received notice from the Saskatchewan Arts Board that he had been awarded a grant to make another album. He happily came out of retirement to work on what would become his latest release, ... *and another thing*, but decided to go in a much different direction than his previous work.

"It just hit me that I wanted to make an instrumental record with Gilles Fournier [on double bass] and Richard Moody [on viola], and I haven't looked back from there," Fafard laughs. "I guess I was thinking I would just make the record and it would be my last hurrah, but the album took on a life of its own and all I've had to do is sort of follow it."

While Fafard's music is instrumental, he doesn't want to sit silently on the stage showing off his technique, and with song titles like "Sufferin' Sucotash" and "Face Down in the Rhubarb," it's a safe bet that there's plenty of humour on hand during performances.

"I tell lots of funny stories and the titles are all very integral to the stories, so it's really this whole show of storytelling and jokes and instrumental music," explains Fafard. "The stories become just as important, and some nights they're almost starting to take over." ▽



**REVUE / THU, MAR 23 / MATTHEW GOOD / MYER HOROWITZ THEATRE** There was a substantial (and surprising—I mean, jeez, it's not 1997 anymore) buzz surrounding veteran Can-rocker Matthew Good's solo acoustic set at the Myer Horowitz last Thursday evening. Embarking on a solo career after the dissolution of his band in 2002, Edmonton welcomed the "Hello Time Bomb" troubadour with a packed house for this stop of his latest cross-Canada tour. In between reworked and stripped-down songs from his past and present, Good entertained the crowd with readings from *The Worst-Case Scenario Survival Handbook* (insert your own Matt Good career decline joke here, folks). A standing ovation followed what appeared to be his last song, coaxing him to treat the audience with an encore before saying Good night. —BARBARA CHUNG / barbara@vancouverweekly.com

### END OF CLASSES BASH featuring...



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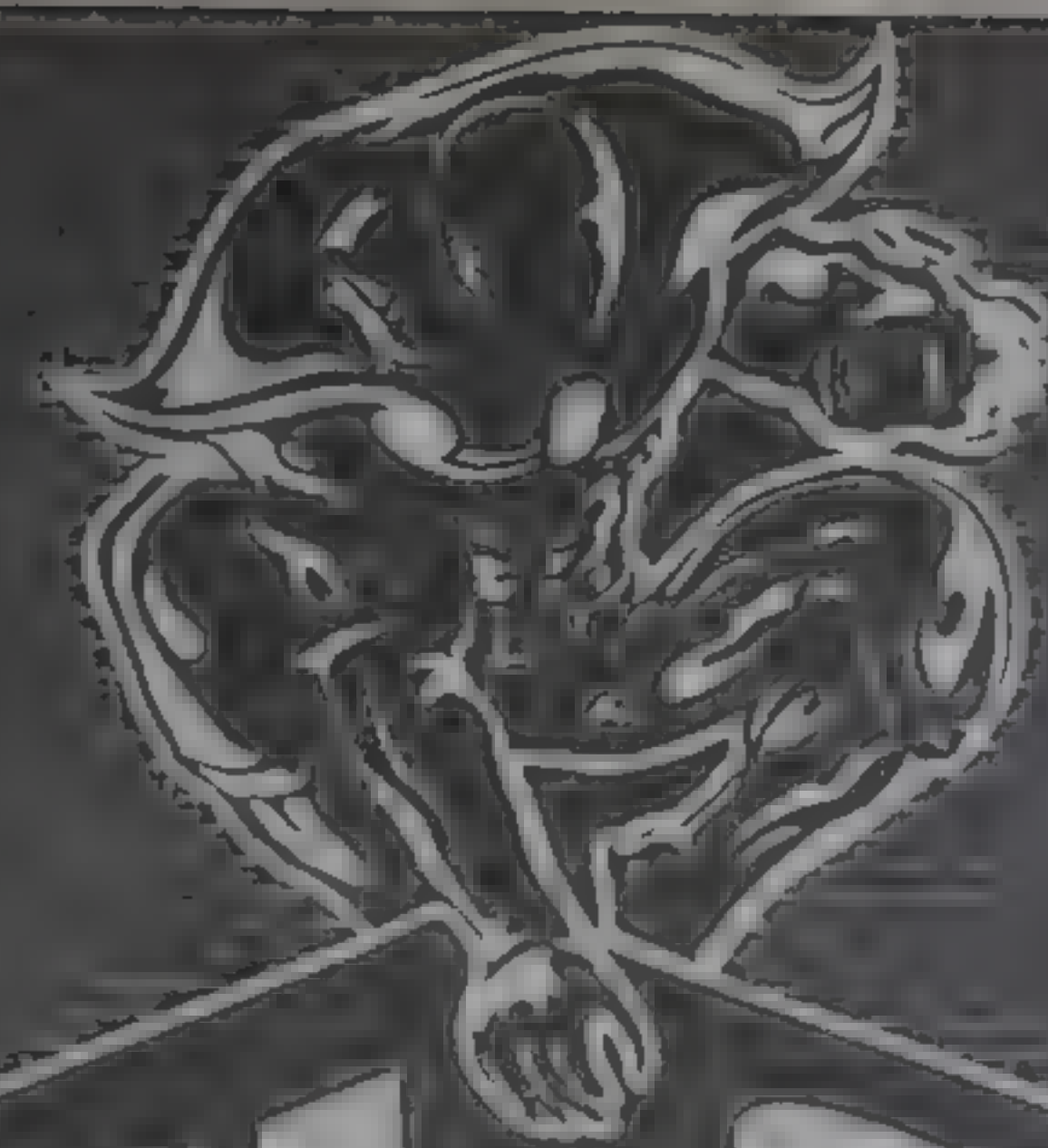
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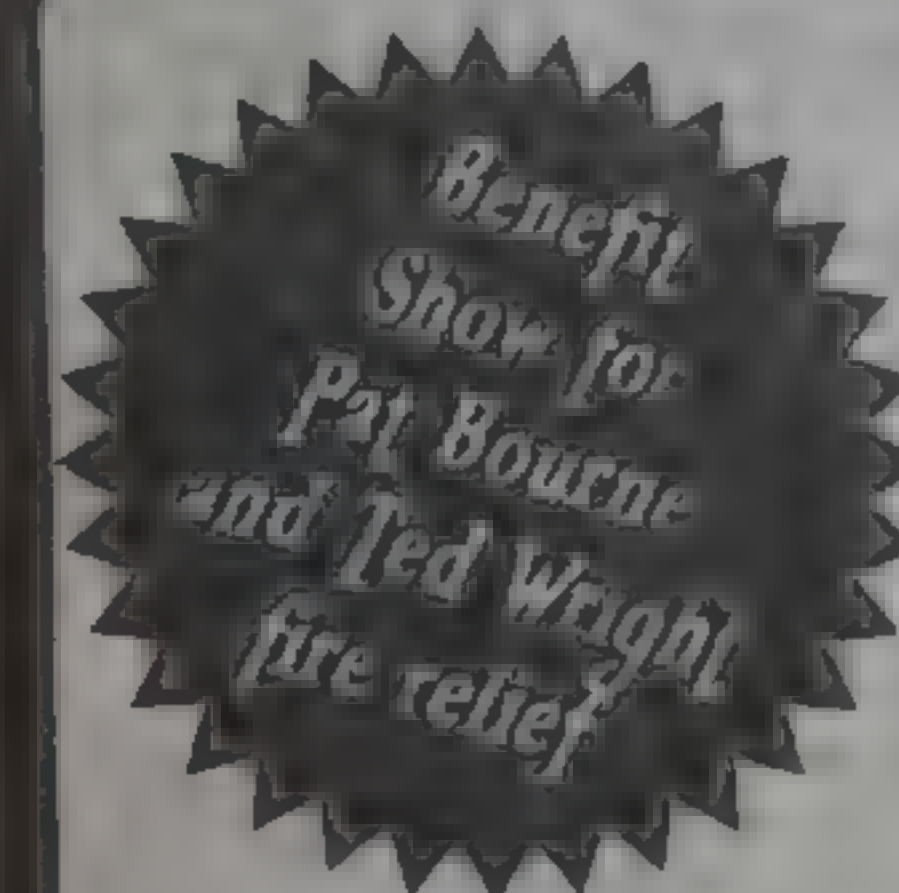
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VUEWEEKLY



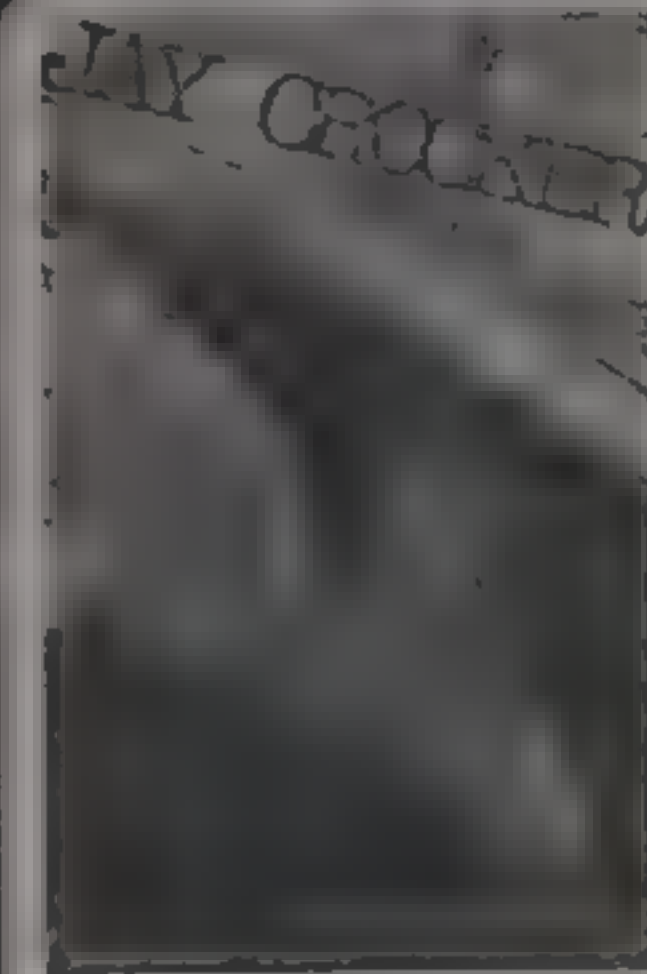
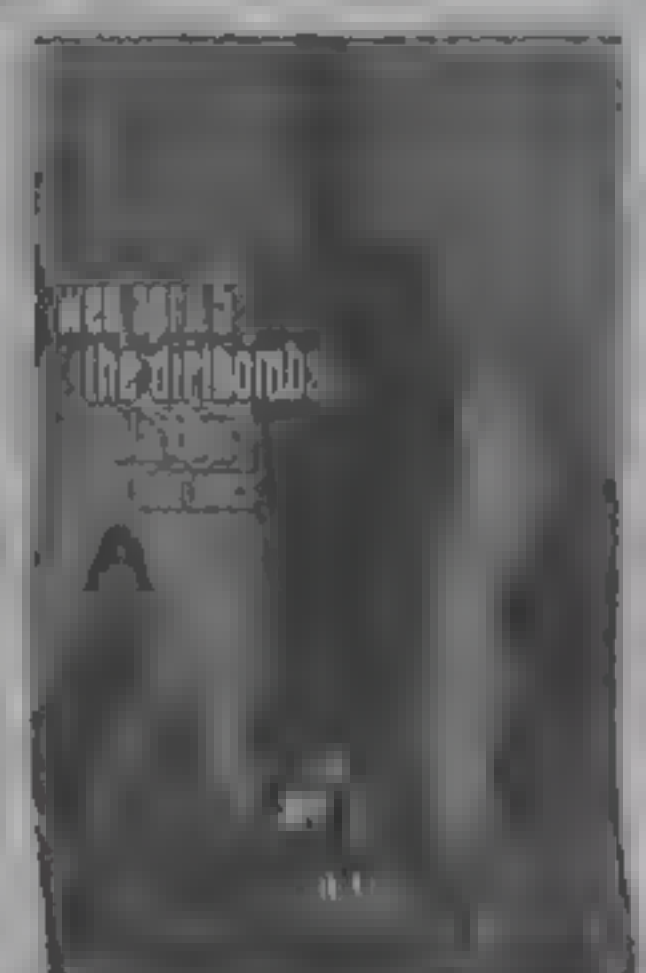
**NEW CITY**



Friday March 31  
**Twin Fangs**  
Dead City Serpents  
Blacktop Five  
The Get Down  
(members of  
les tabernacles)

April 6, 2006

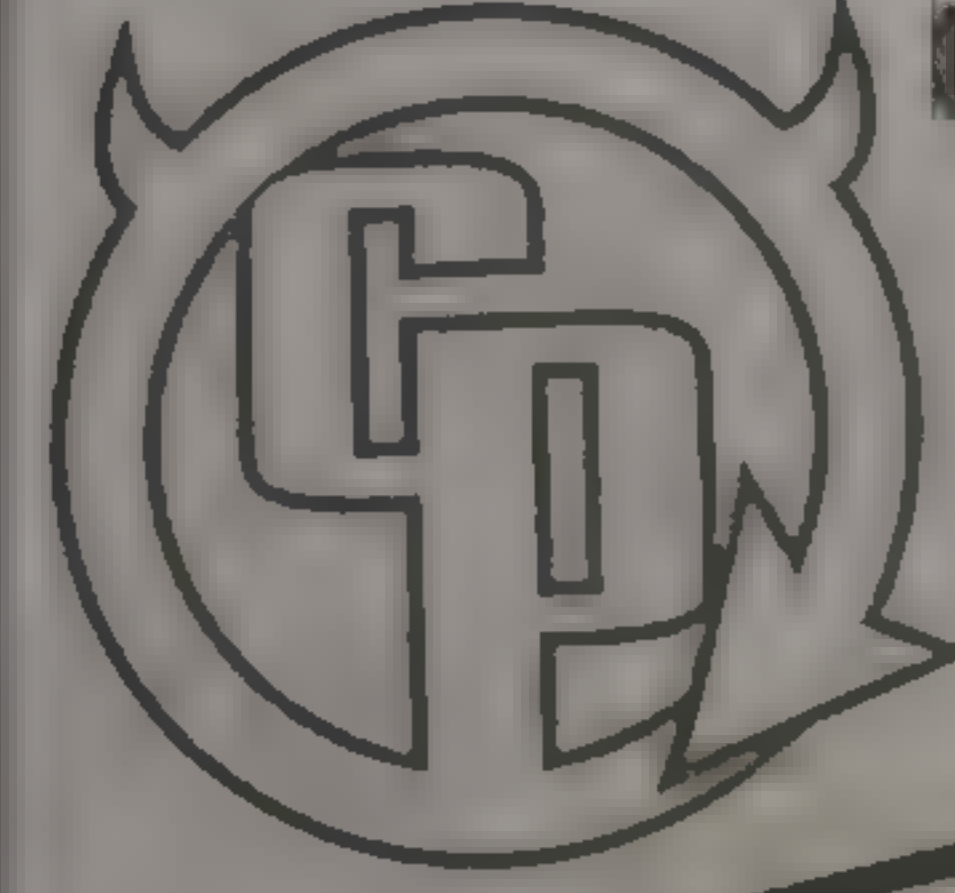
**DIRTBOMBS**  
Black Lips  
Subatomic



FRI, APR 14, 2006  
**JAY CROCKER AND  
THE ELECTRIC APES**  
W/ SHANE GHOSTKEEPER



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## THU LIVE MUSIC

**ATLANTIC TRAP AND GILL**  
Jimmy Whiffen

**BACKDRAUGHT PUB** Open stage

**BLUE CHAIR CAFÉ** Fates; \$42 (dinner show)/\$18 (door show only)

**CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude; 6-10pm

**DUSTER'S PUB** Jam hosted by Brian Patch

**FOUR ROOMS** Randall MacDonald; 8pm

**GRINDER** Thursday jam night, an eclectic blend of jazz funk and R&B hosted by Steve Hoy and guests

**JAMMERS PUB** open jam; 7-11pm

**J AND R BAR AND GILL** Open stage with The Poster Boys (pop/rock/blues); 8:30pm-12:30am

**J.J.'S** Showcase Jam hosted by the Dr. Oxide Band; 9pm-1am

**JULIAN'S PIANO BAR** Graham's Jazz

**KINGSKNIGHT PUB** Greedy Bastards Thursday Nights Rhythm Slave, Omega

**NEST** Open stage with Nick Zyla every Thu

**SCOTT GLENDA HALL** hosted by the Wild Rose Old Time Fiddlers Society; 7-10pm

**O'BYRNE'S** Melissa Majeau and the Muse; 10pm, no cover

**STALITE ROOM** Calm Before, The Sessions; no minors; 8pm (door); \$7/\$5 (with handbill)

**URBAN LOUNGE** Screw Tape Lewis, Iverdale, guests (punk rock); \$5 (door)

**WILD WEST SALOON** Cornerstone

## CLASSICAL

**CONVOCATION HALL** Music Ensemble: Arab Music Ensemble, Michael Frishkopf (director); 8pm, \$10 (student/senior)/\$15 (adult)

## DJs

**ARMOURY** Vintage Thursdays retro rock, dance and old school hip hop

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACK BAR FREEDOM** Thump: tronica with the DDK Soundsystem

**BUDDY'S** DJ Squiggles, Yohko Oh-no

**DECADANCE** with Sweetz, T-Bass, Rezidnt Funk

**ESMERALDA'S** Big and Rich Thursday: top 40, country

**FIRBY MASTY'S** Rock Bingo with DJ S.W.A.G

**FUNKY BUDDHA (WHYTE AVE)** Requests with DJ Damian

**GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian

**GINGER SKY LOUNGE** substance Thursday with Urban Substance Sound Crew, Invinceable, Shortround, Echo,

Baby Gurl

**HAVANA CLUB** Urban, hip hop, Reggae beats with 717 Entertainment

**KAS BAR** Urban House with DJ Mark Stevens; 9pm

**NEWCASTLE PUB** Night: with DJ Odin

**QUARTER BOILER AND TAPROOM SMITH** New classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

**RED STAR** Femme Fatale' rock, pop, hip hop with DJ Kelly

**THE ROOST** Gorgeous Thursdays goth/student night with DJ Eddy, Toonflash, Dr Lexxi Tronic; \$2 (non-member)/free (members, before 10pm)/\$2 (member after 10pm)

**RUM JUNGLE** Student Night. Great beats

**VELVET UNDERGROUND** NRMLS WLCM: electro, techno with DJ Nik 7; guests; no minors; 9pm (door); \$4

**WUNDERBAR** Up and Down Thursday with DJ Ian, Kelly and others

## FRI LIVE MUSIC

**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am

**CASINO LORAMONT** Madison Drive; country/rock

**CASINO YELLOWHEAD** Saddle Ridge (country)

**FOUR ROOMS** Lab Hands; 9pm

**GRINDER** The Canolatoners

**JAMMERS PUB** Country/rock band; 9-2am

**JEFFREYS CAFÉ** Diana Stabel (jazz/pop); 8:30pm; \$7

**JEKYLL AND HYDE** Headwind (pop/rock); 9:30pm, no cover

**J.J.'S** Bad Seed (rock)

**JULIAN'S PIANO BAR** Dennis' Pleasures

**KINGSKNIGHT PUB** Rhythm Slave

**NEWCASTLE PUB** The Turning Away

**OLY CITY LOUNGE** Twin Fangs, Dead City Serpents, Blacktop Five, The Get Down

**RED'S** Necro Naut, Cruchlifter; no minors; 8pm (door); 9:30pm (show); \$7 (door)

**RENDEZVOUS PUB** Mary Rankin, Rhea March, Rhythm Rocker Band, Dr. Oxide, others; 9pm, admission by donation; Human Youth Fundraiser

**STAR TIT FRODO** Stereo Therapy, A Fistful of Nice; no minors; 8pm (door); \$8 (door)

**URBAN LOUNGE** Go; \$5 (door)

**VELVET UNDERGROUND** Portal, My Sister Ocean, S.O.S.; no minors; 8pm (door); \$8 (door)

**WILD WEST SALOON** Cornerstone

**WYNTLES TOP LOUNGE** SlowBurn (blues/rock); 9:30pm-1:30am

**YARDEN SUITE** Quartet; 8pm (door)/9pm (show); \$10 (member)/\$14 (non-member) at TicketMaster

## CLASSICAL

**CONVOCATION HALL** Music Ensemble: Indian Music Ensemble, Wasanti Paranjape (director); 8pm; \$10 (student/senior)/\$15 (adult)

## DJs

**ARMOURY** Fishbone Fridays Top 40 downstairs/retro 80 upstairs

**BLACK BAR FREEDOM** Top 40 with Latin band and DJ Papi

**BACKDRAUGHT PUB** Element: D'n B/house/breaks with Degree, Phatcat, Neal K, Shortee, Sweetz and more

**BAR WILD** Bar Wild Fridays

**BOOTS** Retro Disco: retro dance

**BUDDY'S** Dance party with DJ Alvaro

**CALIENTE** Funktion Fridays: DJ Phat Kat

**CHARTER'S BISTRO** Messaging Singles Party: For professional singles 25-40, completely anonymous, totally addictive

**DECADANCE** Ladies Night sexy house with Smooov, guests

**ESCAPE** Fahrenheit Fridays

**ESMERALDA'S** DJ Jimmy Friday; 8pm (door)

**FEVER NIGHTCLUB** Fridays (Ladies Night)

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Damian

**GAS PUMP** Top 40/dance with DJ Christian

**GINGER SKY LOUNGE** Furious Friday: Electric, progressive, trance and deep house with Vinny Vo, Phil Lam, Smooov, Bo Dangles and Edmonton's risin' DJ's featuring Fort Knox Five

**HALO** Mod Club, indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; \$5 (after 10pm)

**HAVANA CLUB** Urban, hip hop, Reggae beats with 717 Entertainment

**LEVEL 2 LOUNGE** Hypnotiq Friday

**O'BYRNE'S** DJ Finneqan; 9pm

**QUARTER BOILER AND TAPROOM SMITH** Brian Calnan (keyboard)

**ONE ON WHYTE** Friday Nights: Top 40, \$8, house with People's DJ

**OPENHOUSE BUTLER AND TAPROOM SMITH** New classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am, no cover

**RED STAR** Loaded Friday: indie rock and Brit pop with DJ Readymade Flyboy

**RUM JUNGLE** Peoples DJ Spinning

**SAPPHIRE RESTAURANT AND LOUNGE** Deep House with Friday resident DJ Luke Morrison

**STOLLI'S** Top 40, R&B, house with People's DJ

**STONEHOUSE PUB** Top 40 with DJ Tysin

**TWILIGHT AFTERNOONS** Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

**WUNDERBAR** Team: guest DJs

**Y AFTERNOONS** Fridays: Deep funky house with Guru Nic-E, Rob Tryptomene, Status Inc, Tony P. Bree, no minors; 1-8am

## SAT LIVE MUSIC

**BLACK BAR FREEDOM** Top 40 with Latin band and DJ Papi

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am

**BLUE CHAIR CAFÉ** Joel Fafard and Eileen Lavery; 6:30pm (dinner), 8:30pm (concert); \$37 (dinner show)

**BONNIE DOON HALL** Bonnie Doon Folk Club: Rhonda Lynn, Terry Morrison and John Gorham, Patsy Amico and Brian Gregg, Jim and Penny Malmberg; 7pm (door), 8pm (music); \$12 (adv) at Whyte's Music, Blackbird; \$15 (door)

**CASINO EDMONTON** Madison Drive (country/rock)

**CASINO YELLOWHEAD** Saddle Ridge (country)

**DRUID (JASPER AVE)** Open stage, all ages; 2-6pm

**FOUR ROOMS** Lab Hands; 9pm

**GRINDER** The Canolatoners (R&B)

**JAMMERS PUB** Saturday open jam; 3-7:30pm, country/rock band; 9pm-2am

**JEFFREYS CAFÉ** Louise Dawson (jazz); 8:30pm; \$7

**JEKYLL AND HYDE** (pop/rock); 9:30pm; no cover

**J.J.'S** Bad Seed (rock)

**JOHN L. HARR THEATRE** Grant MacEwan College Music songwriters concert; 7:30pm; \$7 (adult)/\$5 (student/senior) at TIX on the Square

**NEWCASTLE PUB** The Turning Away

**O'BYRNE'S** Garypalooza: The Fantastic Fourth

**POWER PLANT** Get Up! Stand Up! Toxin, Chyshuga, The Goods, Line of Sight, Omega Theory, Illfit Outfit, Getaway Band; 7:30pm (door), 8pm (show), \$10 (adv)/\$12 (door) at HUB, SUB, CAB info Booths, Blackbyrd

**RED'S** Trooper, Freeburn; no minors; 7pm (door), 9:30pm (show); \$19.95

**STALITE ROOM** Party: Teen Spirit, no minors, 8pm (door); \$5 (door)/free if dressed '90s

**URBAN LOUNGE** Go; \$5 (door)

**WILD WEST SALOON** Cornerstone

**WINSPEAR CENTRE** Winspear: Mavis Staples (soul/gospel) Kiran Ahluwalia, 8pm, \$45 at Winspear box office

**WYNTLES TOP LOUNGE** SlowBurn (blues/rock); 9:30pm-1:30am

**YARDEN SUITE** Fair/Rosemary Galloway Quintet; 8pm (door)/9pm (show); \$10 (member)/\$14 (guest)

## CLASSICAL

**CONVOCATION HALL** World Music Ensemble: West African Music Ensemble, Robert Kpogo (director), with Wajjo drummers and dancers; 8pm; \$10 (student/senior)/\$15 (adult)

## DJs

**BLACK BAR FREEDOM** Top 40 with Latin band and DJ Papi

**BLIND PIG** Mr. Lucky (blues/roots); 9:30pm-1:30am

**BLUE CHAIR CAFÉ** Recorder Ensemble, donations

**CONVOCATION HALL** at Convocation Hall: Roger Admiral (piano), Jonet Smith (soprano), Aaron Au (violin) Julie Amundsen (cello), Dave Quinn (clarinet), Phil Hornsey (percussion); 3pm; \$15 (student/senior)/\$20 (adult) at TIX on the Square, Department of Music

**ED CHURCH** Baroque Music for Trumpet and Oboe: Alberta Baroque Music Society featuring Lidia Khaner (oboe), Russell Whitehead (trumpet); 3pm; \$22 (adult)/\$17 (senior/student) at TIX on the Square, The Gramophone

**ESCAPE NIGHTCLUB** Saturday Night House Party with Urban Metropolis featuring Harman B and DJ Kwake

**FEVER NIGHTCLUB** Saturday (Saturday Night Fever) with \$1.7 The Bounce live to air

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Damian

**HALO** For Those Who Know with Junior Brown, Waylon Sherrington, Remo, guests, no entry after 1:45am; \$5

**LEVEL 2 LOUNGE** Sizzle Saturday: DJ Groovy Cuvy and guests

**ONE ON WHYTE** Saturday Nights: Top 40, \$8, house with People's DJ

**STOLLI'S ON WHYTE** Top 40 R&B, house with People's DJ

**SPORTSWORLD ROLLER SKATING DISCO** Public skate 1-5pm, \$5; and 7pm-midnight \$6/\$4 (rentals)

**TWILIGHT AFTERNOONS** Anthem: hard NRG/trance/funk, with Jeff Hillis, DOR, Big Daddy, STX, Tweek, 1am-8am

**DECADANCE** Soul Heaven Saturdays; with DJ Femme Fort T-Bass and guests

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**ATLANTIC TRAP AND GILL** Jimmy Whiffen

**BLACK BAR FREEDOM** ReClaim Sundays: Funky jaz, hosted by Ruben Metha, Lar Arendt and guests, no cover

**BONNIE DOON HALL** Carmen's Sunday live open

**CASINO AND JAMES TEA SHOPPE** Open stage with Rhea March; 7-10pm

**EDITH AND ANNEIR PUB** Live Sunday jams, 7pm

**JAMMERS PUB** Sunday open blues jam; 4-8pm

**NEWCASTLE PUB** Open Stage with Willie James and Crowdad; 3pm

**O'BYRNE'S** Sunday Night with Joe Bird's Irie Jam, open stage; 9:30pm; no cover

**OSCARS PUB** Open stage Sundays hosted by Chris Wynters of Captain Tractor (11pm)

**ROSEBOWL** Jam with Mike McDonald; 9-12pm

## CLASSICAL

**BLUE CHAIR CAFÉ** Recorder Ensemble, donations

**CONVOCATION HALL** at Convocation Hall: Roger Admiral (piano), Jonet Smith (soprano), Aaron Au (violin) Julie Amundsen (cello), Dave Quinn (clarinet), Phil Hornsey (percussion); 3pm; \$15 (student/senior)/\$20 (adult) at TIX on the Square, Department of Music

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**HALO** For Those Who Know with Junior Brown, Waylon Sherrington, Remo, guests, no entry after 1:45am; \$5

**LEVEL 2 LOUNGE** Sizzle Saturday: DJ Groovy Cuvy and guests

**ONE ON WHYTE** Saturday Nights: Top 40, \$8, house with People's DJ

**STOLLI'S ON WHYTE** Top 40 R&B, house with People's DJ

**SPORTSWORLD ROLLER SKATING DISCO** Public skate 1-5pm, \$5; and 7pm-midnight \$6/\$4 (rentals)

**TWILIGHT AFTERNOONS** Anthem: hard NRG/trance/funk, with Jeff Hillis, DOR, Big Daddy, STX, Tweek, 1am-8am

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**BACKSTAGE TAP AND GRILL**  
Tap Night with Atomic  
Pumpkin and DJ Tim

**BUDDY'S NIGHTCLUB**  
Tap Night with Mz  
Vanity Fair, DJ  
Flash

**CAIENTE'S** Urban Ladies  
Night Sundays, DJ Phat Kat

**DECADANCE** Worship with Big  
Daddy, DTOR, guests; 10am-  
close

**HALO** Popscore indie hits, for-  
getten classics, underground  
favorites with S Master F,  
Floormatt, Kyle, G-Spot, Jer-L,  
Travy D, 9pm (door); no cover

**RUM JUNGLE** Service Industry  
Night

**SPORTSWORLD** Public skate,  
1-5pm, \$5/\$4 (rentals)

**STOLI'S** Stoli's House Arrest,  
with Johnny Dangerous, Andy  
Inertia, guests

**VELVET UNDERGROUND**  
Where It's At, DJ Sweetz,  
Propa, Degree, no minors event,  
8pm, no cover (8-9 pm)/\$4  
(door)/\$2 (industry)

**WUNDERBAR** Drum 'n' Bass  
Files with Critical Condition,  
Booster, Atomatik, Enlite with  
weekly guests, 9-11pm (any-  
thing goes); 11-close (drum 'n'  
bass/jungle)

## MON LIVE MUSIC

**JULIAN'S PIANO BAR**  
Graham's Twisted Jazz  
Standards, 7 30-10 30pm

**LB'S PUB** House band,  
9 30pm-1am, no cover

**HONEST MUR'S BAR AND  
GRILL** Jam session hosted by  
the Retro Rockets Band; 8pm

**JUBILEE AUDITORIUM** Rob  
Thomas, 7 30pm, \$49.50-\$65.50  
at TicketMaster

**NEW YORK BAGEL CAFÉ**  
Marco Claveria (samba to  
Bolero) every Monday

**PLEASANTVIEW**  
Instrumental Old Time Fiddle  
Jam hosted by the Wild Rose  
Old Time Fiddlers Society; 7pm

**RIGOLETTO'S CAFÉ** Open  
stage hosted by Dr. Oxide; 7-  
10pm

**TAPHOUSE** Monday Live with  
Big Tickle, 8 30-11 30pm, no  
cover

## CLASSICAL

**CONVOCAION HALL** Music  
at Noon: Student recital series  
featuring students from the  
department of music; 12pm,  
free

## DJS

**BAR WILD** Bar Gone Wild  
Mondays: Service Industry  
Night, no minors, 9pm-2am

**BLACK DOG FREEHOUSE** DJ  
Pennyfenty

**BUDDY'S** Ashley Love and DJ  
T

**RLTHY MCNASTY'S** Metal  
Mondays with DJ S.W.A.G.

## TUE LIVE MUSIC

**BUND PIG PUB AND GRILL**  
Open stage with Mark Ammar

**DRUID (JASPER AVENUE)**  
Open stage with Chris Wynters  
and guest

**JULIAN'S PIANO BAR**  
Graham's Jazz

**LEGENDS PUB** Open jam host-  
ed by Gary Thomas

**O'BYRNE'S** Celtic night with  
Shannon Johnson and friends;  
9 30pm

**URBAN LOUNGE** Salsa and  
the City; 9pm, Salsa dance les-  
sons 8pm; \$5 (door)

**YARDHOUND SUITE** Live  
Session, Chris Andrew, 8 30pm  
(door)/9pm (show), \$3

## DJS

**BLACK DOG FREEHOUSE**  
Viva with DJ Sean

**BUDDY'S** Malebox, DJ  
Arrowchaser

**CAIENTE** Bashment Tuesdays  
no cover

**ESMERALDA'S** Top 40, coun-  
try, R&B with DJ Foreplay, DJ  
Jimmy

**FUNKY BUDDHA** (Whyte Ave)  
Latin and Salsa music, dance  
lessons 8-10pm

**NEW CITY SUBURBS** Bingo  
with DJ Dildozter and MC  
Fistinyourface

**THE ROOST** Flamingo Bingo,  
with DJ Janny, 8-amidnight; \$1  
(member)/\$4 (non-member)

**SAPPHIRE RESTAURANT**

**AND LOUNGE** Tapas Tuesday  
popular house beats with DJ  
Kevin Wong

**SPORTSWORLD** Public skate,  
1-5pm, \$5/\$4 (rentals)

**VELVET UNDERGROUND**  
Youth Beat: hip hop, electro,  
indie rock, dance punk, funk  
with DJ Cadence Weapon; no  
minors; 9pm (door); \$2

**WUNDERBAR** Hipster Twister  
with Twister Board and DJs

## WED LIVE MUSIC

**ATLANTIC TRAP AMBUSH**  
Open mic with Duffi Robison, 8pm

**GRINDER** Open Mic  
Wednesday

**JULIAN'S PIANO BAR**  
Dennis' Pleasures

**LEVEL 2 LOUNGE** Open Mic

**METRO CLUB AND BIL-  
LIARDS** The Metro World Beat  
Band With Enrique

**NEW CITY** Black Lips,  
Dirtbombs, SubAtomics, \$15

**O'BYRNE'S** Chris Wynters and  
friends; 9 30pm, no cover

**REXAL PIGEON**  
Chaos, As I Lay Dying, Atreyu,  
Deftones, Dredg, Greeley  
Estates, Silverstein, Street  
Drum Corps, The Smashup,  
Thrice, all ages event, 4 30pm  
(door), 5pm, \$19.50-\$40 at  
TicketMaster, Megalunes

**RESTAURANT COMMUNITY  
HALL** Little Flower open stage  
hosted by Brian Gregg, 8pm

**URBAN LOUNGE** Live  
Sessions, Face First, guest, \$5  
(door)

**WILD WEST SALOON** Billy  
Ringo

## DJS

**BLACK DOG FREEHOUSE**  
Glitter Gulch with DJ Buster  
Friendly; no cover

**BUDDY'S** Gurlz Gone Wild

Midnite with DJ Eddy  
Toonflash, Mia Fellow, Ashley  
Love, Yohko Oh-no, guests

**ESCAPE** Wild on Wednesday

**LEGENDS PUB** Hip hop/R&B  
with DJ Spincycle

**NEW CITY LIVE LOUNGE**  
Wig Out Wednesdays Psycho  
and Rockabilly with DJ Seizures

**RED STAR** Funk 'n' Soul, funk,  
soul, disco, nu jazz, reggae, hip  
hop with Cool Curt, Yuri, Junior  
Brown, Remo

**THE ROOST** Amateur Strip  
Weena Luv, Sticky Vicky with  
DJ Alvaro, \$1 (member)/\$4  
(non-member)

**STANDARD** Wednesday Gone  
Wild Feat. with DJ Nestor  
Delano

**STARLITE ROOM** Lushious  
Wednesdays, retro alternative  
dance with DJ Jason, no  
minors; 9pm (door), \$4

**VELVET UNDERGROUND**  
Lushious Wednesdays, retro  
alternative dance; no minors  
9pm (door), \$4

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**THURSDAY MARCH 30**  
**SCREWTAP LEWIS** WITH IYERDALE

**FRIDAY & SATURDAY MARCH 31 & APRIL 1**  
**IGD**

**WEDNESDAY APRIL 5**  
**KOKANEE THE SESSIONS**  
**FACE FIRST**  
**FREERIDE & LINES**

**THURSDAY APRIL 6**  
**THE SESSIONS AND LIAR**

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**WINTER WOOD**

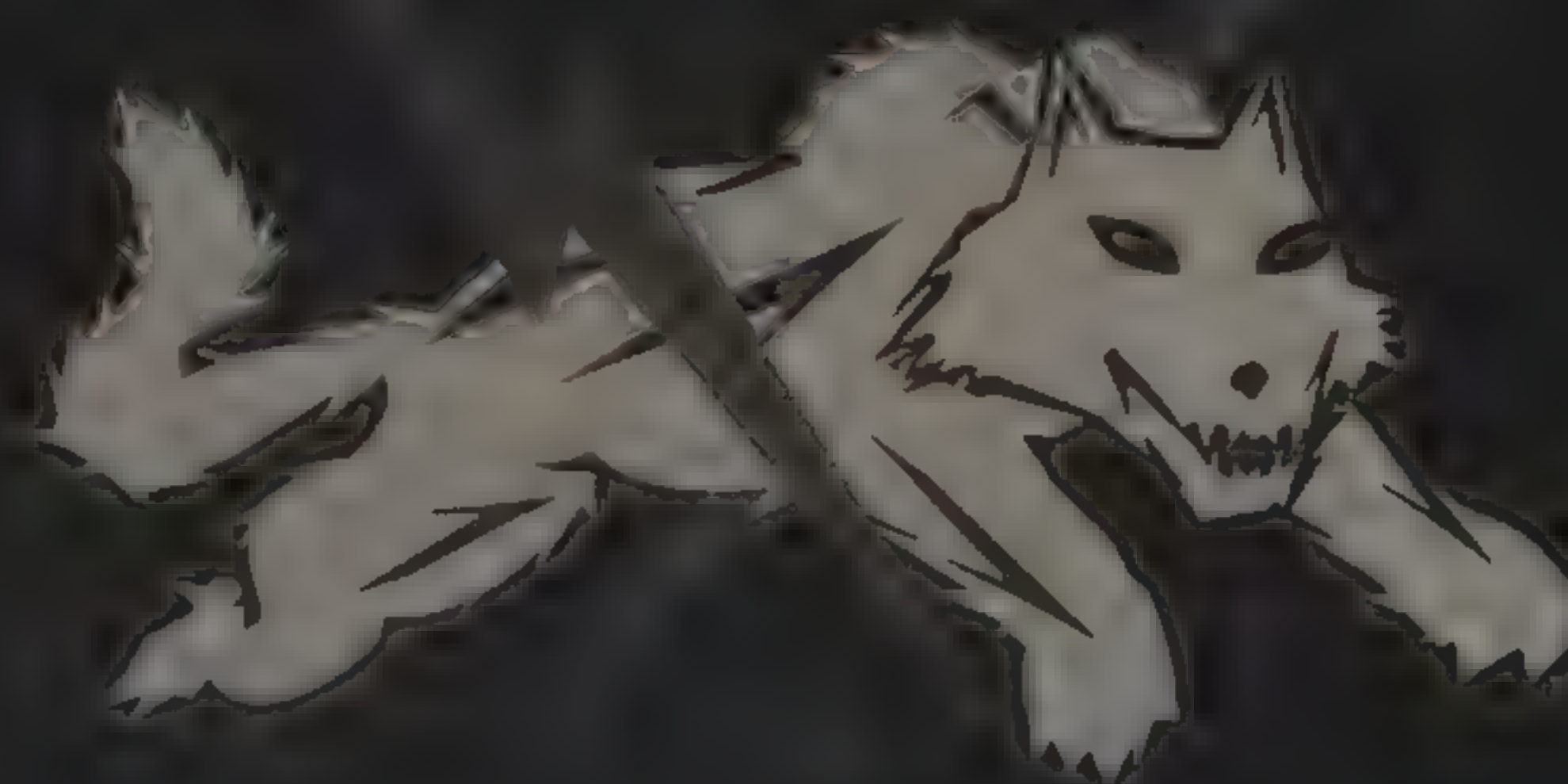
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ON SALE FRIDAY @ 10:00AM

# THE CULT



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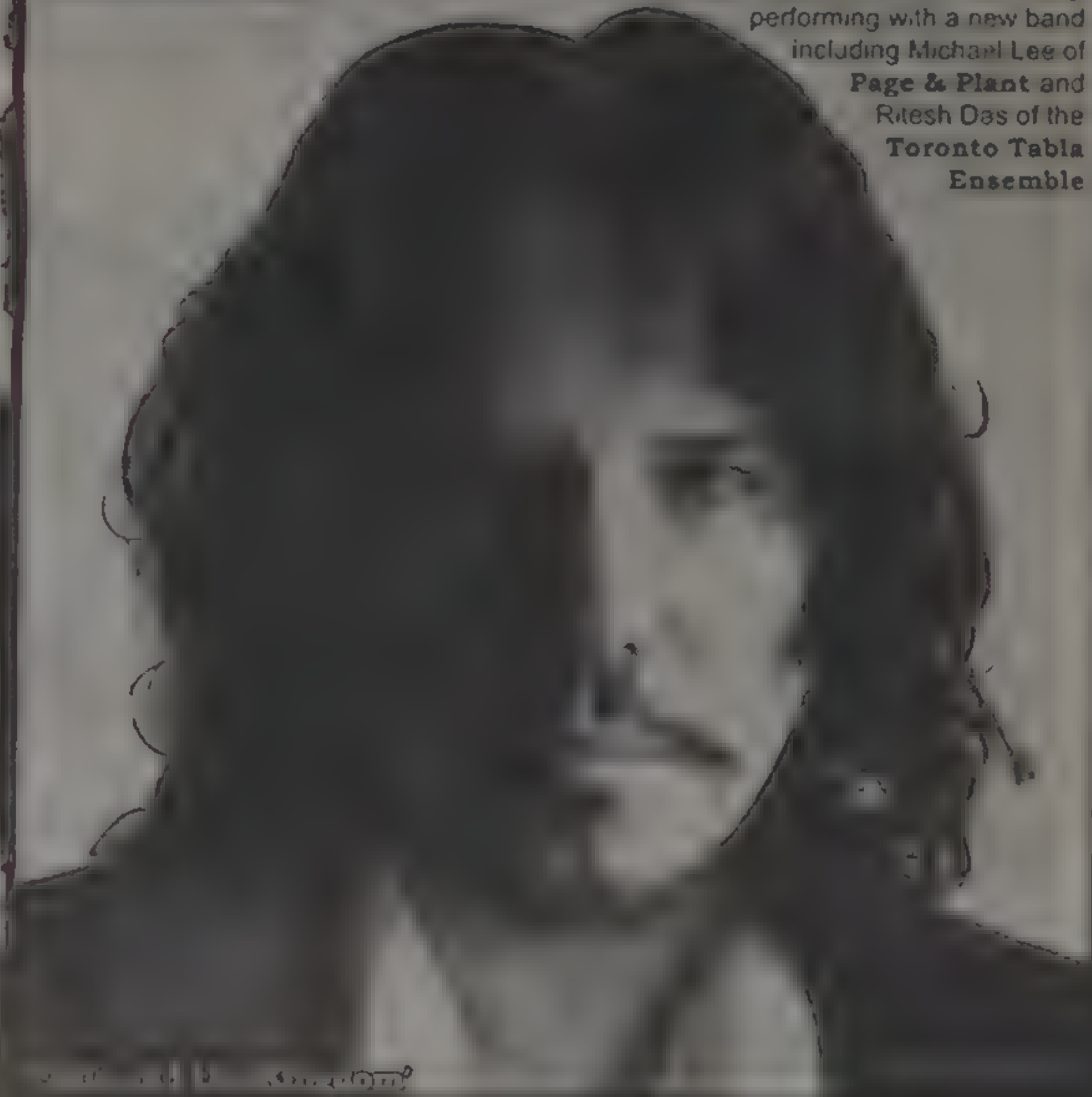
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SUN

# JEFF MARLIN

with Special Guests

Former frontman of The Tea Party  
performing with a new band  
including Michael Lee of  
Page & Plant and  
Ritesh Das of the  
Toronto Tabla  
Ensemble



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**RYAN STILES!**

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**CHIP ESTEN!**

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PRODUCTION

SUN

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**MAY 27  
ALKALINE TRIO  
THE STARLITE ROOM**

**MAY 30  
INXS  
REXALL PLACE**

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# Dedicated crew and road manager help Silverstein manage the Chaos of touring

BRYAN CARROLL / bryan@vancouver.vee.com

Touring is a big part of being in a band, especially if you want to be successful. Most bands see it as a necessary evil, barely worth mentioning, but some bands can't seem to distance their entire identities from life in the van.

You might think, therefore, that the Burlington, ON road warriors in Silverstein might loathe touring, but drummer Paul Koehler wants to set the record straight.

"Look, we wouldn't be doing this unless we loved it," Koehler explains emphatically. "It's tough being away from family and friends, but being able to travel the world and connect with fans—it's a great honour."

Touring has become quite a bit easier for Silverstein these days with the

PREVIEW

WED, APR 5 (5 PM)  
**SILVERSTEIN**  
TASTE OF CHAOS TOUR  
REXALL PLACE, \$32.50

addition of a tour manager and a dedicated crew, and Koehler admits the band is psyched to be traveling with the help. "The crew is a huge accomplishment for us," he raves. "Things are really hectic these days and recently we've been bringing in people that we trust to help."

This relentless touring has raised the band's profile enough to help them gain a much-coveted spot on the Taste of Chaos tour, featuring pop-punk/emo giants like Thursday and Thrice, as has the success of their latest record, *Discovering the Water-*

*front*. The disc, Koehler explains, is a concept album.

"It's about being in a difficult place," he says, "and taking a risk in order to move forward. It's about the hope that things'll be better."

The concept might seem dark—in fact, much of the music in this genre tends towards being decidedly (and, arguably, calculatingly) dark and depressing, but Koehler is quick to dispel some of the myths surrounding emo.

"It's not 100 per cent negative—it's positive as well," he says. "We do write songs that are negative, but by the end of the record it's very hopeful."

"We're hopeful people," he adds, "but sometimes, if you're down, it's nice to be able to listen to depressing music." ▼

# LED-ZEPPEL

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WITH GUEST

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**Pink Floyd**  
EXPERIENCE

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# 91. THE BOUNCE

## BOUNCE 36

- 1 - MARY J BLIGE - BE WITHOUT YOU
- 2 - CASCADA - EVERYTIME WE TOUCH
- 3 - NE-YO - SO SIC
- 4 - KELLY CLARKSON - WALK AWAY
- 5 - MELISSA O'NEIL - LET IT GO
- 6 - MADONNA - SORRY
- 7 - EMINEM/ NATE DOGG - SHAKE THAT
- 8 - THE PUSSYCAT DOLLS - BEEP
- 9 - KANYE WEST - TOUCH THE SKY
- 10 - NICKELBACK - SAVIN ME
- 11 - PINK - STUPID GIRLS
- 12 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 13 - RIHANNA - S.O.S.
- 14 - SEAN PAUL - TEMPERATURE
- 15 - ANDRES - LOVE YOU RIGHT
- 16 - CHRIS BROWN - YO
- 17 - RELIENT K - WHO I AM HATES WHO I'VE BEEN
- 18 - CHRISTINA MILIAN - SAY I
- 19 - NELLY - GRILLZ
- 20 - JAMES BLUNT - YOU'RE BEAUTIFUL
- 21 - CARL HENRY - LITTLE MAMA
- 22 - LL COOL J/ J LO. - CONTROL MYSELF
- 23 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 24 - BLACK EYED PEAS - PUMP IT
- 25 - GWEN STEFANI - CRASH
- 26 - T-PAIN - I'M IN LOVE WITH A DANCER
- 27 - NATASHA BEDINGFIELD - UNWRITTEN
- 28 - KREESHA TURNER - SHATTE
- 29 - RAY - J/ FABOLOUS - ONE WISH
- 30 - ROSETTE - UH OH
- 31 - FALL OUT BOY - DANCE, DANCE
- 32 - SHAKIRA/ WYCLEF JEAN - HIPS DON'T LIE
- 33 - KARL WOLF - DESENSITIZE
- 34 - KESHIA CHANTE - RING THE ALARM
- 35 - ALL AMERICAN REJECTS - MOVE ALONG
- 36 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)





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APRIL  
28TH

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**END OF EXAMS DANCE PARTY!**  
WITH **SHOUT OUT OUT OUT OUT**  
AND SPECIAL GUESTS TBA TIX ON SALE SAT! ALL AGES & LICENSED

SATURDAY  
APRIL  
29TH

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**THE STILLS**  
WITH **THE DIABLEROS** SONIC 102.9 FM PRESENTS

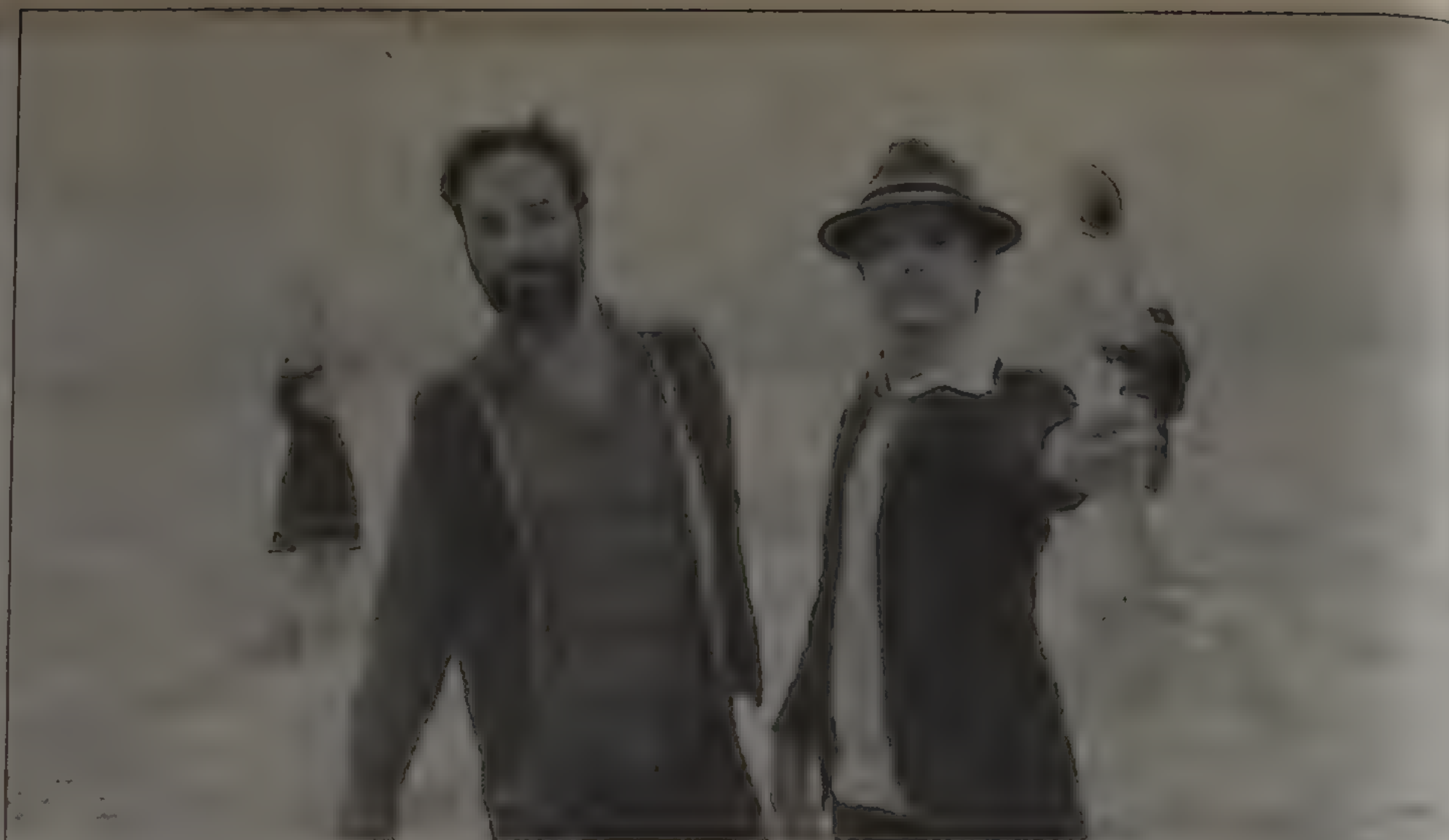
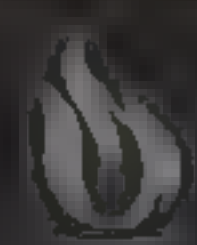
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alumni, and their guests. All shows are no  
doors at 8:00 pm unless otherwise stated



## The Elected's Blake Sennett casts a vote of confidence for Canadian indie rock

TYSON KABAN / tyson@vucweekly.com

After spending last year touring with half of the roster of Arts & Crafts (the Canadian indie label that is home to luminaries Broken Social Scene and Apostle of Hustle, among others), Blake Sennett has come to the conclusion that Canadian indie-rockers are "super-awesome".

"We've toured with Stars and Feist and both of those acts proved to be the nicest people ever," he enthuses. "I have high hopes for when we hit the road with Metric."

Sennett, co-founder and co-songwriter of American indie-darlings Rilo Kiley, will be supporting Emily Haines and company on their latest tour of Western Canada with his side project, **The Elected**. And although he has

**PREVIEW** THURS, APR 6 (7 PM)  
**THE ELECTED**  
WITH **METRIC**  
SHAW CONFERENCE CENTRE, \$25

nothing but good things to say about his indie counterparts to the North, he can't really say that he enjoyed playing with a certain British band—you know, the one that is bent on world domination and, um, making trade fair, apparently.

"We did some dates opening for Coldplay with Rilo Kiley, but, in the case of Coldplay, you don't really see them. If you do, it's at a distance because you're not allowed in their 'area,'" he says. "There wasn't a whole lot of hanging out and being friends on that tour. They seemed

like nice guys, but we never really found out."

Still, Sennett is looking forward to hitting the prairies for the first time, and recognizes that, while being exposed to an audience as large as Coldplay's had its benefits, he still prefers playing with bands on his own level.

"Metric and Stars and Feist, they're part of the greater indie-rock contingent—I feel more of an affinity with bands like them," he says. "In my mind, Coldplay are a pop band. I think Stars and Metric are much bigger in Canada than they are in the States: they may be a pop act in Canada, but in the States they're still indie-rockers."

"And so far," he adds, "they've been just so damned nice to us." ▀

## The Rocky Fortune hangs out (and rocks out) at the library

EDEN MUNRO / eden@vucweekly.com

With most radio stations spinning the same songs over and over and the television broadcasting the same sitcoms they've been playing for years, it's almost too easy to just sit back and go with the flow.

But for Todd Gesshe, vocalist/bassist for **The Rocky Fortune**, there are more interesting things out there than what the corporate powers that be force-feed the public.

"I've just been hanging out a lot at the library," Gesshe says enthusiastically. "The library represents everything that is great about a free society. We have this totally free society and

**PREVIEW** FRI, MAR 31 (8 PM)  
**THE ROCKY FORTUNE**  
WITH **OUR MERCURY**  
STANLEY MILNER LIBRARY, FREE

all this freedom of information, but nobody ever uses it. So many people are just content to go home and watch TV or rent a shitty movie, whereas there's a library full of all these brilliant ideas, and music too. I've just been trying to pick the bones clean and listen to as much stuff as I can."

While Gesshe is happy to explore new things via the library (where he also happens to be performing this Friday evening), he's also excited about the possibilities that the Inter-

net offers for musicians and music fans. He points to the growing numbers of musicians who spread their music exclusively online, allowing fans to search out new music on their own.

"People are turning their radios off now," Gesshe says. "The vast majority of music that's on the radio is a waste of time. It used to be that the DJs got hired and they played what they wanted to play. If your show was good, then you kept your job, whereas now most of the stations are preprogrammed. It's just one big, long advertisement. That's what a lot of people don't realize: even the music is ads. Everything about the world has become ads, for the most part." ▀



APRIL 9

meet a weapon of mass disruption



The infamous voice of THE DEAD RENNED IS

# JELLO BIAFRA

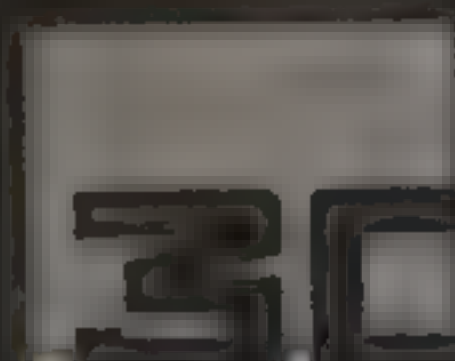
a spoken word enragement

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DOORS 7 PM • ALL AGES

MYER HOROWITZ  
THEATRE

APRIL 12



# SECONDSTOMARS

WITH AIDEN, KEATING AND RETROGRADE

TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)  
DOORS 8 PM • NO MINORS

STARLITE ROOM

APRIL 15

# PROTEST THE HERO

DOORS 7 PM • ALL AGES  
TIX ALSO AT MEGATUNES,  
BLACKBYRD, FREECLOUD  
FS (WEM) AND POWERPLANT

WITH  
BAYSIDE  
A WILHELM  
SCREAM  
AND SPILL  
CANVAS

THE POWERPLANT

APRIL 16

# ARCH ENEMY

# chimaira

GOD FORTH

Hotel Eternal

TICKETS ALSO AT  
MEGATUNES, FS (WEM),  
BLACKBYRD, FREECLOUD

DOORS 6 PM • ALL AGES

STARLITE ROOM

APRIL 14

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STARLITE ROOM

APRIL 11



WITH

LET'S DANCE

THE CITY  
STREETS

DOORS 7 PM • ALL AGES

TIX ALSO AT MEGATUNES,  
BLACKBYRD, FS (WEM)  
AND FREECLOUD

STARLITE ROOM

APRIL 15

# MINUS THE BEAR

WITH FRACTAL PATTERN & GUESTS

DOORS 8 PM • NO MINORS

TICKETS ALSO AT MEGATUNES, BLACKBYRD AND LISTEN

STARLITE ROOM

APRIL 22

# LADYTRON

DI SET FEATURING RUEDEN & MIRA  
W/ DUTY GROOVES & THE SHOUT OUT OUT OUT OUT

DOORS 8 PM • NO MINORS

TICKETS ALSO AT MEGATUNES, FS (WEM), BLACKBYRD AND LISTEN

STARLITE ROOM

ON SALE FRIDAY

# mobile

WITH stabilo

APRIL 22

STARLITE ROOM

10030-102 ST #428-7827  
DOORS 8 PM / 18+ NO MINORS

TICKETS ALSO AT MEGATUNES, FS (WEM), BLACKBYRD, FREECLOUD  
AND UASTU INFO DESKS (MID / SUB / CAB)

APRIL 26

# small sins

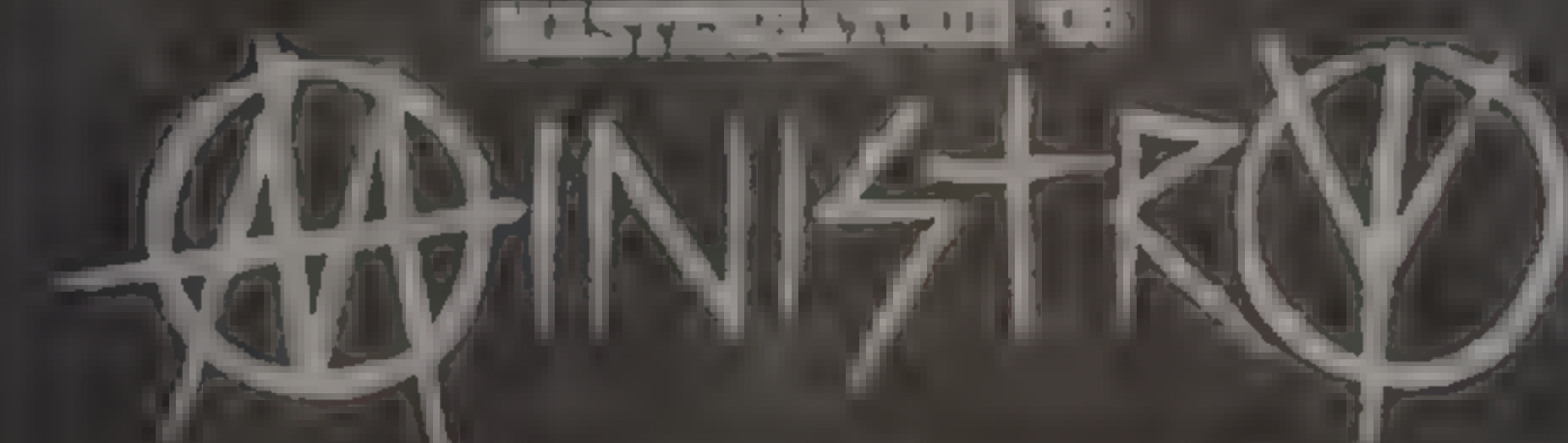
aka the ladies and gentlemen  
with magneta lane  
and diableros

DOORS 8 PM • NO MINORS

TICKETS ALSO AVAILABLE AT  
MEGATUNES, BLACKBYRD AND LISTEN

STARLITE ROOM

JUNE 3



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## MUSIC



# Galloway and Fair all about (accidental) girl power

PREVIEW

SAT, APR 1 (9 PM)  
**JANE FAIR/ROSEMARY GALLOWAY QUINTET**  
WITH LINA ALLEMANO, NICK FRASER,  
NANCY WALKER  
YARDBIRD SUITE, \$10 - \$14

DAVID BERRY / david@vuweekly.com

**Y**ou could be forgiven for thinking Canadian jazz legends Jane Fair and Rosemary Galloway have something against men.

Not that the saxophonist/bassist duo have any overt political stances against the patriarchy and its progenitors or anything; it's just that, in their rather extensive history with each other—stretching all the way back to the Swing Sisters, founded in the '70s, through their cross-border collaboration Velvet Glove and to their Quintet, coming through town this Sat, Apr 1—they've played almost exclusively with women.

Even today, drummer Nick Fraser holds the lone Y chromosome of the group (which is rounded out by Nancy Walker on piano and Lina Allemano on sax), something of a rarity in a jazz world dominated by men in smoky clubs.

But according to Galloway, although earlier projects might have been a bit more contrived in respect of gender, this time around it was just pure happenstance that the majority of the group ended up female.

"When we first started the Swing Sisters, the idea of the all-woman band was kind of actually suggested to me by an agent, so it was more of a commercial venture at the time," she says with a bit of laugh over the phone from her Toronto home. "I guess now it looks like there was an intention to have an all-woman band or something, but I've been playing a long time, and I don't think that would even be something I would think of at this point in time."

"I also don't think that it's really got a lot of commercial potential at this point, a jazz quintet playing original music," she adds with another soft laugh. "I guess if we were playing pop music, it might be more of a draw, but I don't think it affects our audience too much."

Far more affecting has been their music, a post-bop jazz style eloquently pulled off on the quintet's acclaimed 2002 release, *Waltz Out*. It's been a long way to come for the pair, who started off with the traditional repertoire of standards, but for Galloway the slow but inevitable transition was as necessary as it was successful.

"For me, anyway, it represents a progression through various stylistic situations—from the more traditional style towards this contemporary, original bag we have now," she says. "But this is where I would like to be now, so I think it worked out." ♥



**REVUE / FRI, MAR 24 / JASON COLLETT / POWER PLANT** Dressed in his snappiest blazer and fanciest feather hat, Jason Collett strutted his way through a set that was even tighter than his skinny jeans. As a self-proclaimed victim of suburbia, Collett's songs of angst and alienation resonated with the small but spirited university crowd. Occasionally pausing to toss confetti and petals from his bou-tionniere into audience, the part-time Broken Social Scene-er closed off the night with a wonderful anecdote about the time he deflowered his then-girlfriend in the parking lot of his high school. Rest assured though—Collett, as always, is nothing if not a gentleman: it was, reportedly, at the young lady's insistence. —TYSON KABAN / tyson@vuweekly.com



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# Megatunes

Your Music Destination

FOR THE WEEK ENDING MAR 30, 2006

1. Various - Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
2. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
3. Neko Case - Fox Confessor Brings The Flood (mint)
4. Van Morrison - I Pay The Devil (eule)
5. The Little Wives - S/T (milking bull)
6. Cat Power - The Greatest (matador)
7. Hank Williams 3 - Straight To Hell (curb)
8. Karla Anderson - The Embury Sessions (middlebix)
9. Tom Wilson - Dog Years (true north)
10. Jenny Lewis & The Watson Twins - Rabbit Fur Coat (team love)
11. The Johnsons - Gypsies For Life (spawnr)
12. Elliott Brood - Ambassador (six shooter)
13. James Hunter - People Gonna Talk (rounder)
14. Rosanne Cash - Black Cadillac (capitol)
15. Covenant - Skyshaper (metropolis)
16. Tortoise & Bonnie Prince Billy - The Brave And The Bold (overcoat)
17. Destroyer - Destroyer's Rubies (merge)
18. Mogwai - Mr Beast (matador)
19. Eels - Live At Town Hall (vagrant)
20. Pink Mountaintops - Axis Of Evol (scratch)
21. Beth Orton - Comfort For Strangers (emi)
22. Hawksley Workman - Treeful Of Starling (universal)
23. Colin Linden - Easin' Back To Tennessee (true north)
24. David Gilmour - On An Island (columbia)
25. Clap Your Hands Say Yeah - Clap Your Hands Say Yeah (cyh)
26. Sarah Harmer - I'm A Mountain (cold snap)
27. Etta James - All The Way (rca)
28. Belle & Sebastian - The Life Pursuit (matador)
29. Cadence Weapon - Breaking Kayfabe (upper class)
30. Sufjan Stevens - Illinoise (asthmatic kitty)

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## ALBUM REVIEWS NEW SOUNDS

### JOEL PLASKETT EMERGENCY MAKE A LITTLE NOISE (DVD) MAPLE

MARC MORIN / marc@vueweekly.com



THIS ROCKS

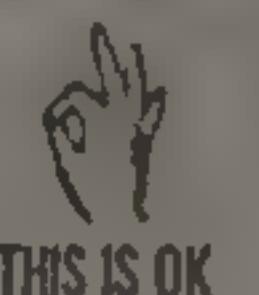
Anyone who has ever been to a Joel Plaskett concert will know he doesn't hold back, bringing the audience right into the music as he yells about Edmonton or Lake Louise or the Musquedobit harbor (wherever the hell that is).

After seeing one of his concerts, one might think that it's impossible to capture that much energy and fun on a DVD, but this release packs Plaskett's patriotic Canadian rock 'n' roll into one beautiful little package. Included is a rollicking performance at the Marquee in Halifax with his trio, the Joel Plaskett Emergency, as well as an acoustic set he did on his Alone and Together tour, which came through Edmonton about a year ago.

The set also includes all of Plaskett's music videos, as well as a CD that contains three new songs. It doesn't exactly stand on its own as an EP, to be honest, but consider it a bonus for buying a totally rocking DVD.

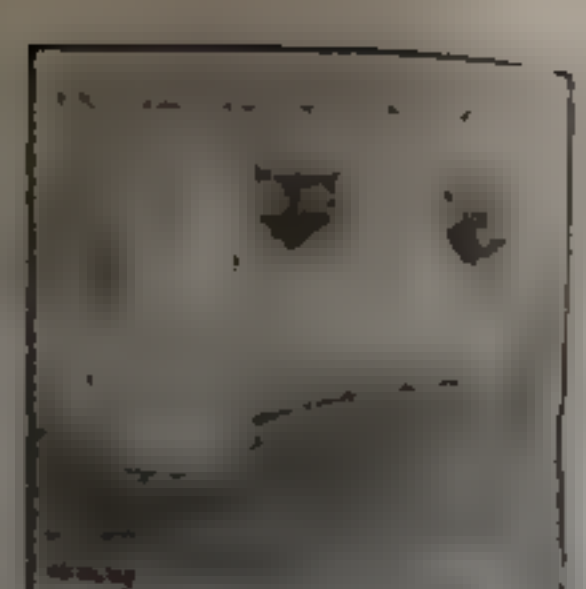
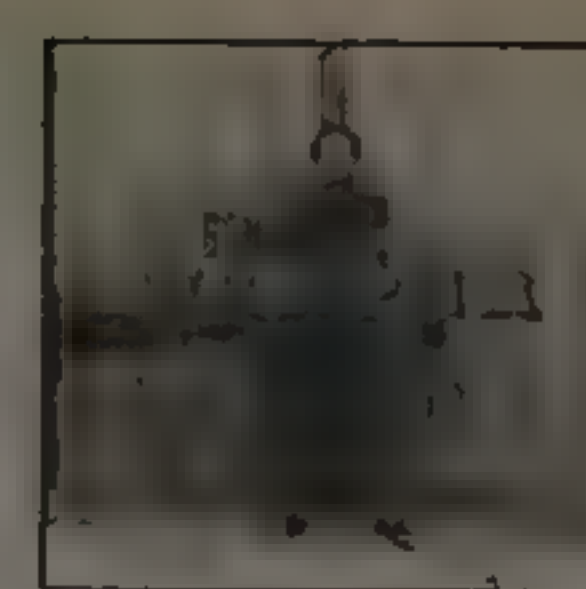
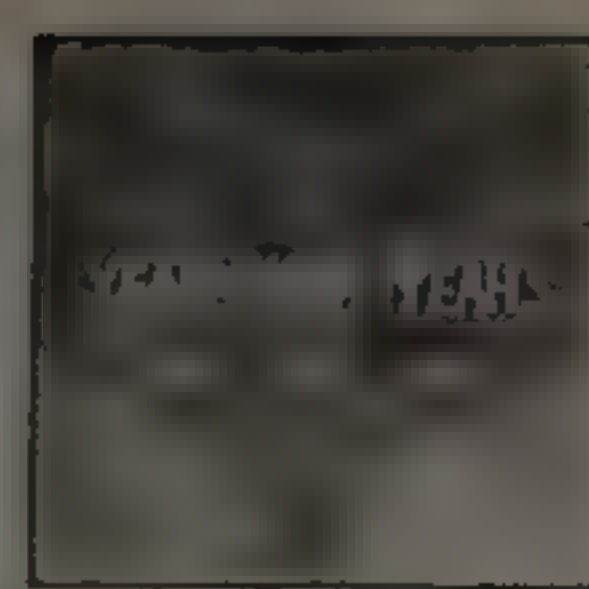
### THE YEAH YEAHS SHOW YOUR BONES UNIVERSAL

BRYAN CARROLL / bryan@vueweekly.com



THIS IS OK

This album seemed so long in coming that I was left wondering whether The Yeah Yeah Yeahs would ever produce a follow up to 2003's near-perfect *Fever to Tell*. Perhaps it was the fear of not living up to this near-perfection that so delayed in the creative process; perhaps this is also why I have such a



mixed reaction to *Show Your Bones*.

Nick Zinner's guitar is more layered than the last time out, becoming a tightly woven sonic ether into which Karen O's vocals find their place, and drummer Brian Chase retains his distinctive measured but unrestrained style, sounding like a physics professor rocking out.

So if all the elements are there, maybe even improved in some ways, what's the freakin' problem, right?

Simply put: urgency. There is none. *Fever to Tell* exploded on the world with a stripped-down and screechy style that told us all that the YYYs had something to say, and, damn it, we'd better listen. All the extra time and thought that went into the musical texturizing on *Show Your Bones* apparently took away some of the that immediacy, and that's the biggest problem here. Other than that, though, yeah, go buy it.

### BEN HARPER BOTH SIDES OF THE GUN VIRGIN

EDEN MUNRO / eden@vueweekly.com



THIS IS OK

While recording *Both Sides of the Gun*, Ben Harper evidently came to the conclusion that it would be a smart move to release the album on two CDs, divided into acoustic and electric sets.

The acoustic disc comes first, and it's here where most of the problems can be found. To put it bluntly, the songs are boring. Harper's vocals sound like the work of a sensitive ponytail guy performing for a crowd of sniveling thirtysomethings in an overpriced coffee shop. His wife might love these songs, but they offer little value to anyone else, their forgettable lyrics collaps-

ing under meandering melodies.

Next is the electric disc, sounding very much like the work of an entirely different artist. Here, Harper's vocals sound impassioned and even enraged at times, fueling his scathing lyrics. "Black Rain" attacks the system with a vengeance, riding a groove as cool as Isaac Hayes' "Theme From Shaft." "Please Don't Talk About Murder While I'm Eating" sounds like a volatile, early-'70s protest song wrapped up with a rattling drumbeat and terrifying slide guitar.

In the end, there's no need to wonder why Harper didn't combine the two discs into one. Just ignore the forgettable acoustic disc completely and you're left with what might be Harper's strongest album yet.

### MARGOT AND THE NUCLEAR SO AND SO'S THE DUST OF RETREAT ARTEMIS

EDEN MUNRO / eden@vueweekly.com



THIS IS OK

Margot and the Nuclear So and So's open *The Dust of Retreat* with "A Sea Chanty of Sorts"—yes, "Chanty"—which turns out to be absolutely nothing at all like a sea shanty. Instead, the track is built up on guitars and piano, slowly turning into what could be a dreamy soundtrack to documentary footage of an underwater shipwreck.

The disc's second track, "Skeleton Key," begins with a thumping drum beat and a downcast violin melody. As the chorus approaches, though, the song suddenly abandons the previous approach in favor of a much more pop sound. Unfortunately, the song loses much of its momentum when that happens, and it's a good indication of the rest of the album.

The bulk of the songs have moments of inspiration (the spaghetti-western horns on "Quiet as a Mouse" for instance), but the focus seems to always come back to well played pop with vocals that drift between relaxed and dull. The band occasionally try out different sounds, but the results are never entirely successful.

It's too bad, really: you'd think a band with a song called "Paper Kitten Nightmare," featuring a repetitive chorus of "meow / meow / meow," would be a lot more interesting than this album turns out to be.

### PRINCE 3121 UNIVERSAL

ROSS MOROZ / ross@vueweekly.com



THIS IS OK

3121, the latest release from the artist formerly known as the artist formally known as Prince, is a thoroughly frustrating album to review objectively. I mean, really now: what is one to use

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04. destroyer's rubies destroyer	09. black one sunn o)))
05. born again in the usa loose fur	10. hello young lovers sparks

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## Steve Derpack discusses Kiss's Destroyer

### RETRO DISTANT REPLAY

STEVEN SANDOR  
distantreplay@vuweekly.com

as a benchmark?

Compared to the intentionally unlistenable junk he one put out for much of the last decade, *3121* is a veritable masterpiece, filled with funky jams and dancefloor-filling club tracks. Next to Prince's groundbreaking and still-amazing '80s pop standards, however, *3121* is mediocre at best.

The first single, "Black Sweat," is catchy, danceable and will probably have the baseball cap/halter-top crowd bopping at the Globe this weekend, but it's not exactly "When Doves Cry" or "Little Red Corvette." The apparently anti-age-of-consent-law plea "Lolita" and the bouncy "Fury" are built around humming synth lines a la "1999," but come nowhere near that party anthem's level of pure fun.

*3121* is being hailed in some quarters as Prince's comeback record, and, admittedly, it will likely put Mr Rogers Nelson nearer to the top of the pop charts than he's been in well over a decade. Which is all right, I suppose, if for no other reason than it might compel the odd teenage clubber to pick up *Dirty Mind* or *Purple Rain*, two albums that justify Prince's legendary reputation far more eloquently than this moderately interesting, run-of-the-mill pop record ever could.

### ATREYU A DEATH GRIP ON YESTERDAY VICTORY

EDEN MUNRO / eden@vuweekly.com

**THIS SUCKS** Atreyu have brought in super-producer Josh Abraham (Velvet Revolver) to polish up the hardcore metal sound on their new album, *A Death Grip On Yesterday*. Unfortunately, music like this thrives on its underground roots, and Abraham's slick production makes this disc sound way more easy going than an album titled *A Death Grip On Yesterday* should ever be.

Everything sits a little too perfect in the mix, with the guitars drowning in a sea of processing that doesn't go very well with the guttural vocals. As it is, the sound swings into the land of cheese way too often.

Beyond the production, there are a few good things here: there's a very cool, keyboard-like guitar riff during a breakdown in "We Stand Up"; there's a bass riff that's as heavy as an anvil on "Your Private War"; and "Our Sick Story" showcases a couple of killer guitar riffs.

What ends up sinking the album, though, is the fact that the scattered good parts are just that: parts. There's not a single track here that sounds like an organic piece of work. The parts come and go, and they don't often flow very well into the next bit, leaving an impression that it's all been very safely pieced together with little regard for the overall project. ▼

It's finally happened. As we head toward the 80th installment of Distant Replay, an album has been repeated as the one that most influenced our musician in the weekly spotlight.

So, for now, Kiss' *Destroyer* has got to be considered the most influential album of all time. Last April, Lane Arndt of AA Sound System picked it as his album of choice. Now, Steve Derpack, drummer in Edmonton's This Civil Twilight, has also pegged it as his go-to album.

While This Civil Twilight's brand of indie-rock really bears no resemblance to Kiss, Derpack recalls how much *Destroyer* changed his life when he first heard it as grade-schooler back in 1976.

"What turned my world upside down was the first time I heard *Destroyer*, and saw these four freaks in their makeup and outfits," recalls Derpack.

"I was six years old, and I wanted to be Gene Simmons as I stared intently and mesmerized at my cousin's record cover and heard 'Detroit Rock City' in the basement of the party in Leduc that my parents brought us to. My cousin Rick had us bouncing around in our underwear

with hockey sticks as guitars and capes tied around our necks in that unfinished basement. We were Kiss for that night, and I remember going out and actually buying the record with my own money from my allowance directly after."

While other musicians who have been featured in Distant Replay admit that they no longer have deep affection for the album that most influenced their early musical careers, Derpack says that *Destroyer* has stood the test of time. Rock staples like "Detroit Rock City" and "Shout It Out Loud" are songs that still inspire him.

"One has overdubs and motorbike crashes, with radio voice-overs and my favorite guitar solo ever. The other has call-and-response, great melodies, true rock 'n' roll lyrics, and a

simple yet infectious beat," he enthuses. "That's what I loved about Kiss: it was simple, but the package it came in was brilliant. Not to say that *Destroyer* was simple, not by a long shot—there's an orchestra, different songwriters, heavily layered production, and so on. But it was a well-packaged gem that covered the spectrum of what I thought should be rock 'n' roll."

"My tastes have changed drastically over the years, obviously," Derpack adds, "but [*Destroyer*] inspired me to want to actually come out of a shell and get up in front of people to entertain them."

"Show me your horns," he laughs. ▼



### HAUKU! QUICK SPINS

WHITEY AND TB PLAYER  
quickspins@vuweekly.com

#### VARIOUS ARTISTS BAY AREA FUNK 2 LOV N' HAIGHT

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#### VARIOUS ARTISTS REWIND 5 UBIQUITY

OK, I get it  
Reworkin' the classics but  
Next time, no Sting please

#### VENOM METAL BLACK CASTLE

Black metal grand-dads  
Seem to have gone softer than  
Cronos's fat gunt

#### PLACEBO MEDS EMI

It's minute 16  
Take the money from your "hit"  
And buy a chip truck

#### ROSEADEAD STAGES BLACK BOX

This guy screams so much  
That he made me have to take  
A crap (true story)

#### WINDOWS 7II THE WINDOW SEAT STEMERLICH

Trippy space-rockers  
Sing about robots on Mars  
What's cooler than that?

#### ANTI-FLAG FOR BLOOD AND EMPIRE RCA

Punk with a conscience  
But is it good? Yes, it is  
Subtle? Not so much

#### EDITORS THE JACK ROOM KID WATARI

It's burgers and fries  
When the buzz finally dies  
It's burgers and fries

#### TOKYO POLICE CLUB A LESSON IN CRIME WARNER BROS

It sounds affected  
Like Scarborough nerds miming  
Fake hipsterisms ▼

# LIVE AT REDS

APR 13

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## ARIES (MAR 21 - APR 19)

Now would be a great time to launch several new ventures all at once, even if it means abandoning an old project you've been working on for months. *April Fool!* Don't you dare do what I just suggested. The future won't thrive unless you lavish the past with the gift of your careful attention. Please please please put the finishing touches on a labour of love you've been working on for months—and then start new projects.

## TAURUS (APR 20 - MAY 20)

Does the curse "goddamn it" fly out of your mouth every time you stub your toe or misplace your keys? Do you know the brand names of 10 different beers but have trouble remembering any of the Ten Commandments? Do you sometimes undress people in your imagination without their permission? If so, says the *Weekly World News*, you're going to hell when you die many years from now. There is, however, a tiny chance you can begin some atonement now that will cancel out the karma from the above-named sins and stave off eternal damnation. *April Fool!* The acts I named aren't sins, and besides, there's no such thing as hell. However, it's true that this is a good time to seek forgiveness and try to correct old mistakes.

## GEMINI (MAY 21 - JUN 20)

The number 6 714 has always been devoid of any cosmic significance for you. It has never been involved with a single

stroke of good fortune. But now it has burst into your life to serve as your lucky number—an omen of abundance, grace, and success. Your assignment: make prodigious use of 6 714. *April Fool!* There is no such thing as a lucky number, except in the sense that all numbers are lucky numbers for those people who believe they are lucky. Your *real* assignment is this, Gemini: find a way to believe in your heart that, for you, all numbers are lucky.

## CANCER (JUN 21 - JUL 22)

Watch out for fake pizza-delivery drivers who are actually trying to issue you a subpoena. Be careful that you don't see a blood red sky at dusk, in case it's a bad omen predicting the outbreak of tribulations. Beware of the possibility that a large bird carrying a turtle to its nest accidentally may drop its prey on your head from a great height. *April Fool!* The truth is, my fellow Cancerian, this should be one of the most worry-free weeks in the history of your life. You're welcome, of course, to dream up a host of scary fantasies if you find that entertaining, but I can practically guarantee that they'll all be illusory.

## LEO (JUL 23 - AUG 22)

I'm reasonably certain that a supermodel wearing antlers and clown face-paint will soon offer you \$10 000 for the right to spank you on national TV. It'll be that kind of week, Leo: a time when opportunities will come your way cloaked in seemingly absurd circumstances. Expect a homeless person with the flu to lead you to a dumpster in which there's a suitcase containing a priceless 2 500-year-old archaeological artifact. *April Fool!* It's true that this week will bring more opportunities than usual,

and they'll probably all have some odd twist—but not quite *that* odd.

## VIRGO (AUG 23 - SEP 22)

This is a perfect astrological moment to recreate the ceiling of the Sistine Chapel using Play-Doh as your raw material. It's also a good time to learn to play Mozart's *Magic Flute* on the kazoo, produce an abridged, thousand-word version of James Joyce's *Ulysses*, or build a miniature model of the Sphinx using toothpicks and rubber bands. *April Fool!* Doing any of the things I just described would be a silly waste of time and energy. Please find projects that are truly worthy of your creativity, which is overflowing right now.

## LIBRA (SEP 23 - OCT 22)

Astronomers estimate that about 8 500 stars are visible to the naked eye. Half of them are always below the horizon and therefore out of sight. Since most of us live amidst the light pollution of cities, the number of stars we can actually see is further reduced to about 2 500. Your assignment this week, Libra, is to go outside on a clear, moonless night and make a wish on a thousand of those stars. It's the wishing season. Go wild. *April Fool!* While it's true that this is the wishing season, it would be a poor use of your energy to dilute your longing in such a scattershot manner. Instead, choose just one of the visible stars and beam your most important heart's desire in its direction.

## SCORPIO (OCT 23 - NOV 21)

Due to a special dispensation from the cosmic powers that be, you have been authorized to basically just sit around and do nothing this week. Are you ready to

enjoy the pleasures of laziness and dissipation, Scorpio? Do you feel overdue for an extended phase of vegging out? You can do so without incurring even a pinch of karmic debt. *April Fool!* The truth is that you now have so much physical energy and emotional stamina that you can be three times as intense as you've ever been before. That's a good thing, since the universe will be working you three times as hard as usual.

## SAGITTARIUS (NOV 22 - DEC 21)

"I always advise people never to give advice," said P G Wodehouse. Having seen the wisdom of his counsel, I will from now on fill your horoscopes with poetic and philosophical ruminations about your destiny, but I will never again give advice. There are enough people in this world telling you what you should do. I pledge to make this space your sanctuary. *April Fool!* The truth is, dispensing advice is in my genes. For me to repress it would be like asking Howard Stern to stop being vulgar. Now here's my advice for you: identify a natural talent that you were born to express. Then take one practical step to bring it into a fuller flowering.

## CAPRICORN (DEC 22 - JAN 19)

The still, small voice within you usually just provides you vague platitudes about how to be a better citizen. But in the coming days it will offer you truly useful information that could help you become richer, sexier, more popula, and more powerful. It may even give you the winning numbers of the lottery. Make damn sure you tune in. *April Fool!* The still, small voice within you does *not* just provide vague platitudes about how to be a better citi-

zen. If you believe that, you're listening to the wrong still, small voice. In fact, the real one is always overflowing with extremely practical information about how to run your day-to-day life in a way that's fun and meaningful. Listen harder and faster than usual, please.

## AQUARIUS (JAN 20 - FEB 18)

This would be an excellent week to profit by spreading deception and misinformation, Aquarius. Your skills as a liar are at a peak. The more falsehoods you concoct, the more successful you will be. *April Fool!* It's true that you could achieve illusory progress with the help of deceit. But that progress would soon lead you into a morass that would sap your energy. Besides, the ironic fact of the matter is that you now have the capacity to tell the truth with more clarity and gusto than you ever have before. To take advantage of that potential will bring you surprising rewards in the long run, even if they may require short-term sacrifices.

## PISCES (FEB 19 - MAR 20)

It's high time for you to spend more money, Pisces. You're lagging way behind in your purchase of the goods and services you desperately need. Not only that. You've been lax in getting yourself the profound healing that can only come from shopping therapy. Get out there and splurge! Your role model is the Pentagon, which shells out an average of \$8 612 per second. *April Fool!* I was just kidding. The truth is that it makes sense for you to spend more money on only one thing: experiences that will help you get better at performing a beloved skill that will fuel many future adventures. ♡

# EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426-2289  
OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

## CLUBS/LECTURES

**BEING CARIBOU** Rm 1-003 Engineering Teaching Learning Complex (ETLC), U of A (1-866-313-9713) • Presentation and readings by Karsten Heuer • Wed, Apr. 12 (7pm) • Free (AWA member/\$5 (non-member))

**BOREAL ENVIRONMENTAL ACTIVISM** 7, 6328A-104 St. every Thu (6:30-8:30) • Organic Roots, 8225-122 St. every third Thu (6:30pm)

**CONVERSATION CAFE** Unity of Edmonton Church, 13212-106 Ave. • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

**FROM SECULAR TO SACRED IN ALFRED SCHNITTKER'S CHORAL OUTPUT** Fine Arts Building 1-29 • Lecture presented by Melanie Turgeon • Fri, Mar. 31 (3-4:30pm) • Free

**A JEWEL IN THE HEART OF THE CITY** Amitabha Kadampa Buddhist Centre, www.MeditationEdmonton.org (412-1006) • A look at the Buddhist path • Mar 30-Apr. 1

**KARVONEN FILM NIGHT** Royal Alberta Museum Theatre, www.karvonenfllms.com • Screening of *Circumpolar Bears and The Wolves of Labrador* (PG), followed by a discussion moderated by Dr. Bruce McGillivray • Thu, Mar. 30 (6:30pm door, 7pm film) • \$10 (adult)/\$5 (child 12 yrs and under)/\$25 (family)

**LET JUSTICE FLOW LIKE WATER, LET WATER FLOW WITH JUSTICE** • Public lecture with Jim Profit and Ricardo Acuña • Fri, Mar. 31 (7:30-9pm), Sat, Apr. 1 (9am-3pm) • Fri: Kings University College, 9145-50 St. Rm N102 • Sat: Trinity Lutheran Church, 10014-81 Ave. • \$15 (Fri/Sat)/\$5 (Fri evening only)/\$10 (Sat, incl lunch)

**OCCUPY. RESIST. PRODUCE-RECOVERING ARGENTINA** Earth's General Store, 10832 Whyte Ave, rse1@ualberta.ca • Lessons on resistance and solidarity learned from the Argentine Autonomista Project, presented by Rhiannon Edwards and Karen Huggins • Sat, Apr. 1 (2-4pm) • Free

**OUR NORTH AMERICA: FROM TURTLE ISLAND TO THE SECURITY AND PROSPERITY PARTNERSHIP** Tory Bdg Basement, Rm 95 • Annual Distinguished Lectureship Lecture: *North America: A Trilateral, Bilateral Or Unilateral Space?* featuring speakers Lorenzo Meyer, Stephen Clarkson, and Lewis Laphan • Apr. 6 (3:30-5:30pm)

**PHILOSOPHERS' CAFE** Stanley A. Milner Library Edmonton, Rm. 7 Sit Winston Churchill Sq (492-0448) • Between Didactic Stories and History in the Old Testament, and What Follows? Discussion and presentation with Dr. Ehud Ben Zvi • Sat, Apr. 8

(2-3:30pm)

**RESTLESS CHURCHES-RESTLESS PEOPLE** McDougall United Church, 10025-101 St (428-1818) • Reginald Bibby will present findings about recent religious developments in Canada • Fri, Mar. 31 (7:30-9pm), Sat, Apr. 1 (9am-4pm) • \$35 (adv)/\$40 (door)

**ROMANCE WRITERS OF EDMONTON** Great McEwan, Rm 5-238, www.romancewritersedmonton.com • First and third Thu ea. Month (7-9:30pm)

**SHAMANIC DRUMMING CIRCLE** Korean Buddhist Temple, 10155-89 St, www.changingwoman.ca • 1st and 3rd Fri ea month

**SHAPE-NOTE/SACRED HARP SINGING** U of A Fine Arts Bldg, 112 St, 89 Ave, Rm 2-28, kmiller@ualberta.ca • Sing four-part folk hymns from the American South, no religious affiliation • Every Tue (5-7pm)

**TOASTMASTERS • Norwood Toastmasters Club**, 11150-82 St (430-8774) Learn public speaking and communication skills in an encouraging, supportive and friendly environment, every Thu (8-10pm) • **McOrators Toastmasters Club**, 11910-40 St (476-6963) Learn public speaking/leadership skills; every Wed (7-9pm)

**TOURETTE SYNDROME FOUNDATION** Academy of King Edward, 8525-101 St (1-866-624-9764) • Support meeting, informal sessions to provide support for parents of children with TS • First Wed ea month (7:30pm)

**VIGIL TO STOP PRIVATIZATION OF MEDICARE** Alberta Legislature • Mon, Apr. 3 (7:15pm) • Wed, Apr. 5 (12:15pm) • Mon, Apr. 10 (7:15pm)

**WASKAHEGAN TRAIL ASSOCIATION** (439-1415) • Free guided hike, approx. 10 km at Hawrelak Park, meet at Hawrelak Park Shelter #1 at 9am • Sun, Apr. 2 (9am)

**WESTERN CANADIAN SYNCHRONIZED SWIMMING CHAMPIONSHIPS** Kinsmen Aquatic Centre, www.edmontonaquatics.com (439-7091) • Mar. 30-Apr. 2

**WHY ARE WE STILL FIGHTING? RACE UNITY AND PEACE** Edmonton Baha'i Centre, 9414-111 Ave (481-697) • Race Unity Series: featuring speakers from various faith/cultural perspectives • Sat, Apr. (8-2-4pm)

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market, members shaw.ca/womeninblack • Silent vigil on the 1st and 3rd Sat ea month • Sat, Apr. 1 (10-11am)

**YOUTH LEADERSHIP** Gold Eye Centre Nordegg (448-1505) • Conference on Global Voices: Human Rights and Global Citizenship, for youth aged 14-21 years • Mar. 31 (4pm)-Apr. 2 (11am) • \$40 (incl. meals, snacks, accommodation, workshops)/\$50 (with transportation from Edmonton or Red Deer)

## QUEER LISTINGS

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

**BISEXUAL WOMEN'S COFFEE GROUP** bwcoffeesgroup@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows Members only

**BUDDY'S NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12-30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser

• Wed: Gurlz Gone Wild Midnight with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12-30); with DJ Squeiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

**EDMONTON RAINBOW BUSINESS ASSOCIATION** www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456-Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms). Speakers Series. Contact Kris (kwellis@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St. www.edlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

**MADELEINE SANAM FOUNDATION** Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**PRIDE CENTRE OF EDMONTON** 10016-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night: Bears Club, last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; first, third, last Sun ea month (2-4pm) • Sunday Night Men's Discussion Group: Mens social and discussion group, every Mon (7pm); Rob Wells at robwells780@hotmail.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards, every Mon • Womens Spirituality Group: Drumming circle facilitated by Kuaritz, 2nd Tue ea month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbgroup@yahoo.com • first, third Tue ea month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea month (7-9pm) • Meditation Circle: Drop-in, facilitated by Hanne Csanyi, hanne@fryerwind.com; 1st/3rd Wed ea month; Meeting Room A, \$5 • The HIV Positive GLBT Support Group: Drop-in support group facilitated by Mark (HIV Outreach), every 2nd Thu (7-9pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm), yuy@shaw.ca, www.members.shaw.ca/yuy • Womenspace: 1st Sat ea month (10am-1pm) • Prime Times: Monthly member meetings • Community Potluck Dinner: 2nd Mon ea month (6:30pm) • GLBT Seniors Drop-In: Every Thu (10:30am-3:30pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s hosted by Robert Blatchford

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Lux, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outlawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member), Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

## SPECIAL EVENTS

**AFRICA GETS MORE LOVE: 30 000 WAYS SAGA CREATES CHANGE** Students Union Building, Sub Stage • Celebrate with Students Against Global Apathy • Thu, Apr. 6 (9am-1pm) • Free

**ALBERTA BALLET'S MAD HATTER TEA PARTY** Jubilee Auditorium (451-8000) • A pre-performance luncheon with whimsical food, activities, prizes, storytelling, and interesting company. Following the tea party, enjoy the magic of Alberta Ballet's Alice in Wonderland at 2pm • Sat, Apr. 1 (noon-1:30pm) • Tickets are available at TicketMaster

**ALBERTA GOLDEN GLOVES** Ramada Hotel Conference Centre, 11834 Kingsway (424-2743) • Amateur boxers in all weight classes • Apr. 1-2 • \$15 (adult)/\$10 (child under 16)/\$30 (weekend pass) at Southside Amateur Boxing Club

**ALMOST FAMOUS COCKTAIL PARTY** 20 Floor, IYG Bldg, 10130-103 St (492-9448) • Fundraiser featuring artworks by the faculty of Extension's students, teachers and alumni • Apr. 6 (7-9:30pm) • \$200 (incl art)/\$75 (event only)

**CREATIVE STITCHES AND CRAFTING ALIVE SHOW** Sportplex Building, Northlands Park (886-9631) • Featuring exhibits, lectures, demonstrations, and fashion show • Apr. 7-8 (Fri 9am-5pm, Sat 9am-5pm) • Adult day pass: \$10 (adv)/\$12 (door); senior/student day pass: \$8 (adv)/\$10 (door); adult festival pass: \$15 (adv)/\$18 (door); senior/student festival pass: \$12 (adv)/\$15 (door)

**GET UP, STAND UP!** Power Plant, U of A Campus • Amnesty International U of A benefit concert featuring Toxic, Chysbuga, The Goods, Line of Sight, The Omega Theory, Bliff Outfit, The Getaway Band • Sat, Apr. 1 (7:30pm door) • \$10 (adv)/\$312 (door) • Tickets available at HUB, SUB, CAB info booths: Blackbyrd

**GLOBAL VOICES-HUMAN RIGHTS AND GLOBAL CITIZENSHIP** Gold Eye Centre Nordegg (448-1505) • Youth Leadership Conference for youth 14-21 years old, presented by Change for Children Association • Mar. 31 (4pm)-Apr. 2 (11am) • \$40 (incl meals, snacks, accommodation and workshops)/\$50 (with transportation from Edmonton or Red Deer)

**HUMAN YOUTH SOCIETY** Rendezvous Pub, 10108-149 St • Fundraiser featuring performances by Mary Rankin, Rhea March, Rhythm Rocker Band, Dr Oxide, others • Mar. 31 (9pm) • Donation • Funds to support the iHuman Youth Centre crisis intervention and youth programs

**LIVE FROM THE VINYL CAFE** Dow Centennial Centre Shell Theatre, Fort Saskatchewan (451-8000) • Stuart McLean • Wed,

Apr. 5, Thu, Apr. 13 (7:30pm) • \$39.50 (adult)/\$29.50 (18 and under)

## KARAOKE

**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

**BANKER'S PUB** 16753-100 St (406-5440) • Every Fri (9pm-1am) • Every Sun (8pm-midnight) with Off-Key Entertainment

**BLIND PIG PUB AND GRILL** 32 St, Anne Street, St. Albert, 418-5332 • Every Thu • Every Wed: name that tune

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12) with Jeannie

**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd • Every Tue (9pm): with Sonia, Prosound Productions

**CROWN AND ANCHOR PUB** 15277 Castledowns Rd, 113A St (472-7696) • Every Thu night

**EDDO PUB** 9605-86 Ave • Every Mon (9pm): with Sonia, Prosound Productions

**FRANCO'S** 14059 Victoria Trail (478-4636) • Every Thu (8-12), Fri-Sat (10pm-2:30am): with Debra-Fae

**FUNKY BUDDHA ON WHYTE AVE** 10341-82 Ave (433-9676) • Every Sun

**GAS PUMP** 10196-114 St (488-4841) • Every Tue/Wed (9:30pm): Gord's Best Live Singing Show

**HAWKEYE'S TOO** 10044-102 St (421-9989) • Every Fri (8pm-midnight) with Deb Thulin of Hot Karaoke Productions Ltd

**HOLIDAY INN** 1520-76 Ave • Every Thu (8:30pm): with Prosound Productions

**JAMMERS PUB** 11948-127 Ave (451-8779) • Every Mon (7-11pm): with Peggy Sue

**KINGSKIGHT PUB** 9221-34 Ave (918-6829) • Every Tue with Smirking Jay

**KNIGHTS PUB SOUTH** 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show

**LAKEVIEW PUB** 18, 9104-179 Ave • Every Sat (9pm-1am): with Off-Key Entertainment

**MOJO'S** Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): with Sonia/Prosound Productions

**O'CONNORS IRISH PUB** 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

**PEPPERS** Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am): With Gord from Stonerock Productions

**PICARDS PUB** 10725-104 Ave (428-4386) • Every Fri (4pm): with Chris

**ROSARIO KARAOKE CENTRAL** 11715-108 Ave (447-4727) • Nightly (9:30pm): with Dave and Ed

**ROSIE'S BAR AND GRILL** • Downtown, 10604-101 St (423-3492); every Mon-Sat (9pm); Sun (7pm) with Ruth • Highstreet, 10015-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (429-7211); every Thu-Sat (9:30pm-1:30am) • 89 St, 63 Ave; every Thu-Sat (9pm-1am): with Off-Key Entertainment

**SPORTSWORLD INLINE A NO ROLLER SKATING DISCO** 13710-104 St (472-6336) • Every Tues, Fri-Sat (7pm-midnight, Sat-Sun 11-5pm)



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## SPECIAL EVENTS

**Public Talk: Following in the Footsteps of Buddha**  
Thu, Mar. 30, 7-9pm A modern look at Buddhism founded by Buddha Shakyamuni, Amida Buddha, Kadampa Buddhist Centre Ph 412-1006, www.MeditationEdmonton.org

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## ARTIST TO ARTIST

ARTISTS WANTED FOR ARTVEND  
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*Poetry In Motion, Figure Skaters Needed for National Ice Theatre of Canada Production*  
for the Edmonton Fringe Theatre Festival, Aug. 17-27. [www.nationalicetheatre.ca](http://www.nationalicetheatre.ca)

**The NFB is looking for aspiring Aboriginal filmmakers** for "First Stories" intro to film & TV. Ph Will Belcourt (780)495-3016, [wbelcourt@nfb.ca](mailto:wbelcourt@nfb.ca).

**"The Mayor's Evening for the Arts"**: Nominations for ten awards, forms available at [www.pacedmont.com](http://www.pacedmont.com), TIX on the Square. **Deadline: Apr. 7.**

**Romance Writers of Edmonton** meet 1st and 3rd Thu ea month at GMCC, Rm 5-1238, 7-9:30pm, [www.romancewritersedmonton.com](http://www.romancewritersedmonton.com)

Harcourt House Arts Centre **Call for Submissions: Artist in residence.** Submit a proposal before **May 31.** Ph: 426-4180 for info.

You're an artist, actor, musician, you need/want headshots. I'm looking for portrait practice. Will trade time for photos. Call Robert: 916-4662.

## OPEN AUDITIONS

APRIL 2, 2006 - 12-6pm

Live Stage Production for June 2006  
Casting M/F from 18-50. Howard Johnson Hotel, 156 St, Stony Plain Rd. Call 487-9460 or 221-0700

**Edmonton May Week Workers Art Show-Call for Artists:** Worker's art show. To submit, please ph Tom Gale at 433-0757. **Deadline: Apr. 11.**

**Edmonton Women's Film Society**-call for film submissions for feminist film festival. [www.EWFS.ca](http://www.EWFS.ca) **Deadline: Mar. 31**

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Now accepting **proposals for short dance pieces** to be included in **DANCING DAZE** benefit performance on May 13. Ph: 439-9039.

Seeking male (15-19yrs, 5'-11") int. in learning **Olympic DanceSport (ballroom dance)** at a competitive level. [reply@musicale.ca](mailto:reply@musicale.ca)

## MUSICIANS

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**Drummer wanted** for rock/alternative band. Established cover band with many great gigs, want to focus on original music. Luc 991-2506.

**Looking to start a country band.** Females 18+ preferred. Exp. ability to play instrument and songwriting skills an asset. e-m: [k-a.jones@hotmail.com](mailto:k-a.jones@hotmail.com)

**Hard rock band seeks dedicated lead guitar.** Skill, character, looks. Songwriting/vocals an asset. No drugs, Christian values. 922-2542.

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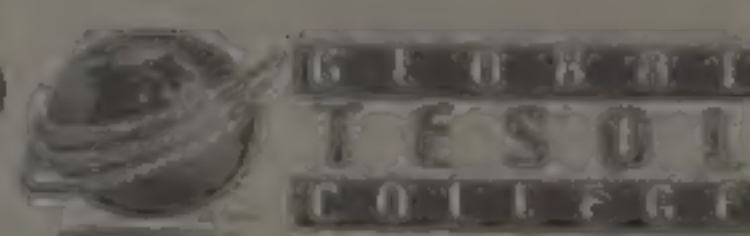
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## MUSICIANS

**Drummer needed** for est. rock cover band. Need to be ready for upcoming gigs. Serious enq. only Mark 406-2887, Trent 913-4508.

**Bands Wanted for U of A Beer Gardens**  
April 11-12 [j330@ualberta.ca](mailto:j330@ualberta.ca)

Singer from Las Vegas Crypt Keepers **looking for full original band to start-up**. Ph Paul at 634-9553, e-m: paulvick@hotmail.com

**Future Feet:** Searching for bands, singers, songwriters, performers, ages 5-25. [www.visionarytalent.com](http://www.visionarytalent.com)

**Motivated, substance-free DRUMMER wanted.** Multi-influenced original rock. Serious callers only. 780-988-9800

**Metal band needs singer** for '80s style hard rock/metal band, ages 30-40, serious minded only Ph 465-1646.

Dead Bunny Records: **looking for new bands** for Hair Metal compilation, punk, metal, industrial. Em: [comp@DeadBunnyRecords.com](mailto:comp@DeadBunnyRecords.com), ph 780-914-8747!

Female pop country singer **looking for bass guitar** and keyboard, rhythm/steel guitar. Ph Clay 457-2287.

**Fem. singer needed**, romantic hits '20s to now, wkends, team player, some duets. [wantfemalesinger@yahoo.ca](mailto:wantfemalesinger@yahoo.ca) Ph 428-0864.

**MacEwan graduate singer/songwriter** looking for motivated, enthusiastic **Bass + Drums**. Wide influences; exciting music; mostly rock. Patrick 701-1447

Seeking **volunteer keys, guitar, bass & drums** to play rehearsals (1wk) for performance training group. [reply@musicale.ca](mailto:reply@musicale.ca)

Seeking f. singers interested in joining a training and performance program. All styles. [reply@musicale.ca](mailto:reply@musicale.ca)

## VOLUNTEER

**The Gift of Life Fan Run and Walk: Sun, Apr. 23 at Rundle Park.** Funds raised go the Kidney Foundation of Canada. Register: [www.kidney.ab.ca](http://www.kidney.ab.ca)

**Old Strathcona Youth Society:** Looking for volunteers aged 21+ interested in working with high-risk youth in a drop-in setting. Ph Naomi 496-5947 or e-m: [osyc@telus.net](mailto:osyc@telus.net)

**Human Rights City Edmonton:** Take part in a new survey: [www.johnhumphreycentre.org](http://www.johnhumphreycentre.org)

**Living Positive**, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-m: [info@admlivingpositive.ca](mailto:info@admlivingpositive.ca) for info.

**The Sexual Assault Centre** of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph 423-4102 for training dates.

**Master Composter Recycler Program:** 496-5991, [www.edmonton.ca/waste](http://www.edmonton.ca/waste)

**Volunteer Board Members needed** for Seniors Volunteer Driving Centre. Ph 732-1221.

**Volunteer Drivers needed** for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Help **broadcast news nationally for the blind** and print-restricted! E-m: [edmonton@voiceprintcanada.com](mailto:edmonton@voiceprintcanada.com), ph 451-8331.

**TAKE A BUS AND SHOPPING TRIP:** assist new immigrants on a first time shopping for food and other essentials. Ph Judy 424-3545.

**Volunteers needed to help low income** newcomers to Canada with their taxes. 3 hr sessions. Mar-Apr. Ph Judy 424-3545

**BE AN ESL TUTOR** to new immigrants. Ph Judy 424-3545.

**Literacy tutors needed.** Assist adults with developmental/physical disabilities acquire basic reading/writing skills. Training, support, materials provided. 1-2 hrs/wk, various locations. Lily: 432-1137, ext.357.

**Supportive adult role models.** Share time/interests with children/youth (5-17yrs) living in residential facilities. Orientation, supervision provided. Evening or weekends, various locations. Lily: 432-1137, ext.357.

Local Food Basket Seeks Volunteers  
**Wecan Food Basket**, Ph (780) 413-4525 [www.wecan-food.com](http://www.wecan-food.com)

**CPAWS Edmonton Boreal Education - Volunteers** needed. Interested in presenting to Grade 6 classes on the topic of "Trees and Forests", shifts in April, May or June. Contact CPAWS Ed. Team at: [education@cpaws-edmonton.org](mailto:education@cpaws-edmonton.org) for info.

Society of Seniors Caring About Seniors (SSCAS), **drivers needed** to assist frail seniors to appointments; \$8/ride. Ph Val 465-0311.

**Volunteers Required for New Age/Psychic Fair - Sat, Feb. 18** (12-5pm) ph: 780-456-1204 for info.

**TEACH COOKING** to immigrants. Ph Judy 424-3545.

**TEACH CONVERSATIONAL ESL AT A CITY LIBRARY** to adult immigrants. Ph Judy 424-3545.

**TEACH HIGH SCHOOL LEVEL MATH AND/OR ENGLISH** to teen immigrants. Ph Judy 424-3545

Volunteers needed to **assist newcomers** to Canada grades 1-6 with homework and activities. Ph Heather 462-6924 ext.306

## VUEWEEKLY CONTEST RULES

Unless otherwise specified,  
the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

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## 'Vaginal farts killed my baby' ... isn't something you'll ever say

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
[altsex@altsexcolumn.com](mailto:altsex@altsexcolumn.com)

DEAR ANDREA:

*Being in my second trimester, I've read volumes about the so-called danger of air embolisms caused by blowing air into the vagina during oral sex.*

*Now, I can't imagine I'm part of an elite few who have had the somewhat embarrassing occasional "vaginal farts" during or after sex. What do you suppose is the risk for the infamous air embolism occurring from simply getting air forced into the vagina during your basic act of intercourse?*

LOVE, AIRY MARY

DEAR MARY:

You can break your penis, or somebody else's penis! You can burst a previously unsuspected ovarian cyst! You can—well, never mind. You can do all sorts of horrible things during sex, but chances are, you won't.

A few years after essentially poo-hooing the embolism issue ("Don't sit on an air compressor," I believe I wrote), I had the opportunity to interview and then work with Dr Charles Moser, the unchallenged expert on how to avoid killing yourself or others in the pursuit of sexual gratification, and he succeeded in convincing me that air emboli really are a potential danger, even (occasionally) in the non-pregnant.

But not even the good doctor suggested that intercourse was likely to cause one, except in certain very specific circumstances which we will get to shortly. A quick review of the literature turns up many articles on air embolism due to (poorly executed, one assumes) oral sex, although the cases themselves are pretty scarce, and often not fatal. You get to go to the hyperbaric chamber, like Michael Jackson!

Since "vaginal farts" are caused by air pumped into the *vagina* during intercourse—not, heaven forfend, into the uterus—there is likely no correlation whatsoever between your propensity for producing them and any possible danger to you or your fetus. The air has to get into your bloodstream, and the most likely route for that would be through the (open) cervix into a (possibly damaged) uterus.

You will, of course, have had a thorough exam including an ultrasound to clear you for any cervical or placental abnormalities before taking my word for anything like this.

Now, those few fatalities. They were

mostly due to intercourse too soon after delivery, a thought that makes me cringe anyway, although I have spoken to women who felt ready to go as soon as the doctor cleared them for takeoff. "Doctor" and "cleared" would be the operative words here.

LOVE, ANDREA

DEAR ANDREA:

*My girlfriend and I always have sex with a condom and only when she is on birth control to play it extra-safe.*

*Recently, however, she's been noticing the anti-abortion displays that show up on our college campus sometimes. She now refuses to have sex because she is so freaked out about becoming pregnant and needing to have an abortion, and talks about seriously never having sex again because of it.*

*I obviously want to talk to her about this and reassure her, but everything I say, no matter how understanding, makes her think I'm just trying to persuade her so I can have sex. How should I help her calm down about this situation?*

LOVE, OUT IN THE COLD

DEAR COLD:

You realize your girlfriend's reaction is way out of the norm, right? That is to say (not that I recommend putting it this way when you do have that conversation), she's gone a little off-plumb, at least where her risk-assessment abilities, or lack thereof, come into play?

Or was she always a little nutty on this topic, as evidenced by the doubling-up of pill plus condoms, which is borderline nutso overkill for birth-control purposes, although perfectly rational for disease prophylaxis?

Look, I have walked through those antiabortion displays. I confess I could neither eat nor engage in small-talk until the ghastly images, mixed with my anger at the fact that these assaultive theatrics were aimed at *doctors who provide essential healthcare to women*, had faded.

But dude, I got my groove back. There is something going on with your girlfriend that cannot easily be laid at the feet of the anti-choice brigade, not that it wouldn't give me great pleasure to heap blame upon them.

Suggest that your girlfriend go see a nurse practitioner or similar, someone who can calmly walk her through the actual risks (essentially nonexistent) of condom-wrapped, hormonally-blocked intercourse. If that plus taking a different route cross-campus when the crazies are afoot doesn't work, well, I hope you like blow jobs. I hear they're quite popular.

LOVE, ANDREA

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- Accounting, Biology/Environment Science, Business, Chemistry, Drama, Earth Science, Education, English, History, Mathematics, Psychology, Religion, Sociology, and Writing
- Term 2, May 23 to June 9
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